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ADVENTURES INTO WEIRD WORDS
by Pat S. Calhoun
Pg 6

SLEEPERS
by Sean Linkenback
Pg 12

LIFE AMONG THE NONS
by William Bernhardt
Pg 14

THE FANDOM ZONE
by Alan Dulfon
Pg 24

COMICS ON THE COUCH
by John Townsend
Pg 30

CBM SPOTLIGHT ON
Dr. Joe Dungan
Pg 50

ESOTERIKA COMIC BOOKS ABOUT COMMUNISM
by Erik Andresen
Pg 53

LETTERS TO THE EDITOR
Pg 60

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IN THIS ISSUE!

THE AMAZING BETHLEHEM COLLECTION
by Joe Rainone
Pg 10

IN LOVE WITH ROMANCE COMICS
by Michelle Nolan
Pg 18

Collectibles or Investibles FUNDING YOUR RETIREMENT WITH COMIC BOOKS
by Nelson Patterson
Pg 26

The MARTIAN MANHUNTER CHRONICLES
J'onn J'onzz
FIRST DECADE ON EARTH
Pg 36

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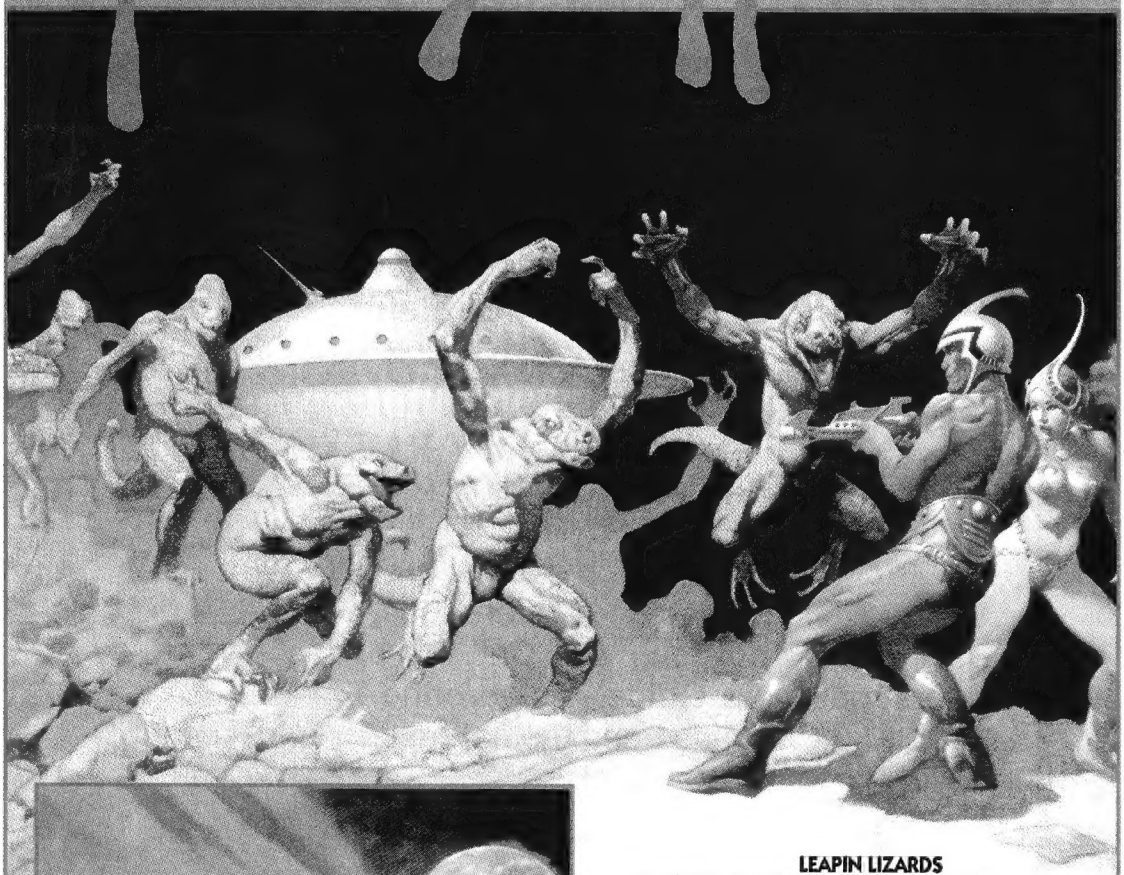

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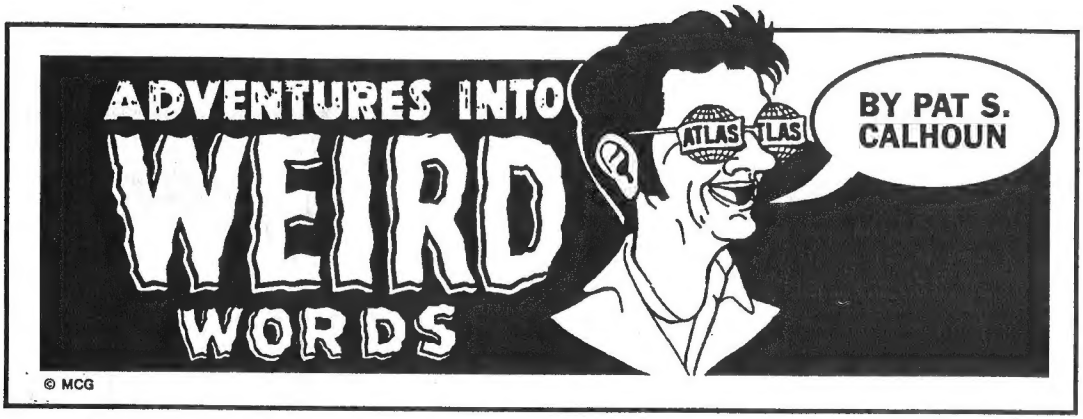

I guess people see my globe glasses and assume I'm here to talk about Atlas. Well and good, but before I put on my wig and robe and pound my gavel let me offer some qualifications. I bought my first Atlas over thirty years ago, off the stand; *Journey Into Mystery* #60, cover dated August 1960. This was when the post-globe "monster" issues were peaking, and it was love at first sight. Within the next two years I would discover, in downtown San Diego, the "magic shopping cart" full of pre-code coverless comics for a penny apiece, thus becoming conversant with Atlas "horror." Of course, the catchword "horror" covers the whole realm of sci-fi and fantasy and suspense, and to this day when I speak of Atlas I really mean their offerings in this genre, though they did produce heavily in war and western as well as a fair share of crime and romance.

I choose to refer to this genre as fantasy rather than horror, because I think it's a more inclusive term. The first Atlas fantasy book was *Amazing Mysteries* #32, May 1949. (The numbering involved a crossover from Submariner.) And the first long-running fantasy title began when *Marvel Mystery* switched to *Marvel Tales* in August 1949.The most radical switcheroo came when long-time Powerhouse Pepper home, *Joker Comics*, flipped a U-turn after issue #42 and adopted the unequivocal title *Adventures Into Terror* in late 1950. (Wolverton fans, don't despair; he'll be back by issue #7 with "Where Monsters Dwell.") In early 1951 Marvel Boy, a short-lived pre-silver hero, saw his magazine become *Astonishing*. 1951 also launched two long-running fantasy originals, *Mystic* (#1 in March) and *Strange Tales* (#1 in June).

In late 1951 the house art style (best described as hasty), was abandoned in favor of more varied and individualistic approaches. Story lines were also honed, and, as if to mark this apotheosis, the globe made its first appearance on November issues. Five more fantasy runners started up in 1952 to total an output easily twice that of any other publisher in the genre. *Adventures Into Terror, Adventures Into Weird Worlds, Astonishing, Journey Into Mystery, Journey Into Unknown Worlds, Marvel Tales, Menace, Mystery Tales, Mystic, Spellbound, Strange Tales, Suspense, Uncanny Tales* are the titles (plus *Venus* #s 10-19 and *Men's Adventures* 21-26) that swarmed across newsstands through the early 1950's.

Though the code claimed some victims (terror and weird were both words on the index espurgatorious so their respective titles vanished as did *Menace*, which was perhaps too menacing), the Atlas fantasy line actually expanded in the post-code marketplace. However, both story and art quality nose-dived in 1955, and the third-rate titles that began in 1956 resemble nothing more than a horde of lemmings hell-bent for the shore. And the end came in mid-1957, with an "implosion" that shut down scores of titles within a three-month span. Thus 1958 Atlas was but flickering embers, but in 1959 the phoenix rose from its ashes. *Strange Tales* and *Journey Into Mystery* were revived, and *Tales Of Suspense* and *Tales to Astonish* were added, pioneering a more colorful albeit more juvenile fantasy style. Later that year the monster format was created with Kirby at the helm, but the purest joys of the post-globe (it perished in the implosion) era come from the ubiquitous Stan Lee and Steve Ditko collaborations, five-pagers that often challenged young concepts of space and time. The standard endpoint for Atlas is *Fantastic Four* #1, November, 1961, and I won't quibble with that, though the "big four" titles above carried on with fantasy even for a while after the heroes started muscling into them.

Atlas fantasy breaks down roughly into three "eras:" pre-code 1949-1955, post-code 1955-1957, and post-globe 1957-1961. And for my money the pre-codes are the best, especially "globe" issues 11/'51 - 3/'55. Here roller coaster ride stories team with incredible art from a vast assortment of artists (Bill Everett, Joe Maneely, Russ Heath, Joe Sinnott, Robert Q. Sale, Bernie Krigstein, Matt Fox, Chuck Winter, Myron Fass, Dick Ayers, Basil Wolverton, Howie Post, Gene Colan etc., etc.) to provide some of the finest comic fantasy ever. And though "investment" is far from my mind: high-grade key copies of the aforementioned wouldn't hurt anyone's portfolio.

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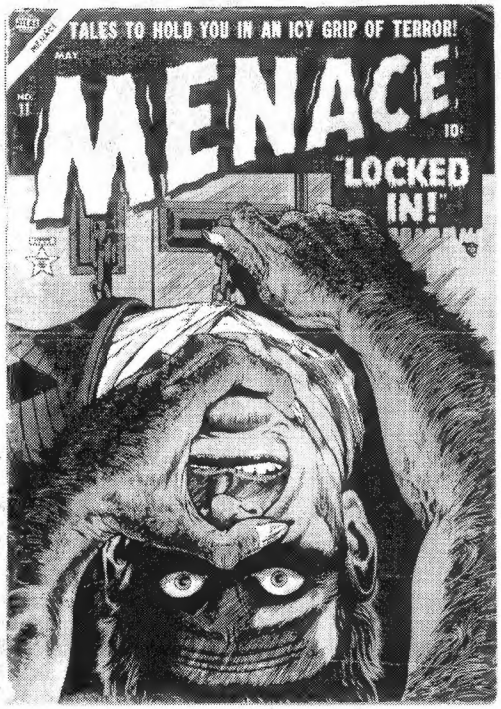
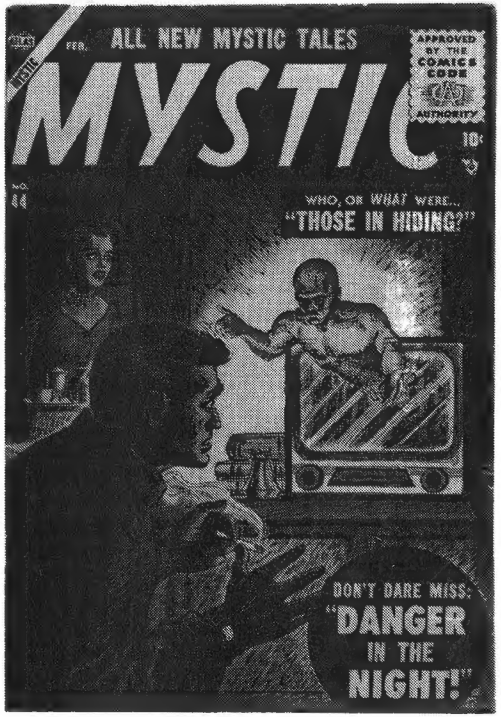


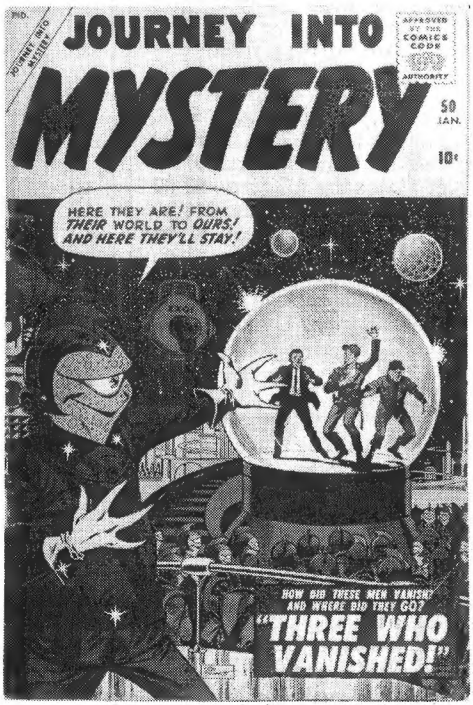


This month's all-Atlas cover gallery features one book from each of the three aforementioned Atlas "eras".

ABOVE:
Pre-code: Menace #11 (May 1954), the last issue, note awesome "stress lines" around title.

ABOVE RIGHT:
Post-Code: Mystic #44 (Feb 1956)

RIGHT:
Post-globe: Journey Into Mystery #50 (Jan 1959) The first pre-Marvel (Ditko) issue.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110	NM	$20.00	
111	NM/M	$15.00	
112	F/VF	$7.00	
112	NM	$12.00	
113	F	$6.00	
114	F-	$5.00	
115	VF/NM	$10.00	
116	NM	$12.00	
117	VF/NM	$11.00	
118	F	$4.00	
119	NM	$7.00	
120	NM	$7.00	
121	NM	$7.00	
122	NM	$9.00	
123	NM	$7.00	
125	NM	$7.00	
126	NM	$7.00	
127	NM	$6.00	
128	NM	$6.00	
129	NM	$6.00	
130	NM	$6.00	
131	VF	$4.00	
133	NM-	$6.00	
135	NM	$6.00	
136	NM	$6.00	
137	VG	$0.00	
137	F	$3.00	
140	VF	$4.00	
141	NM-	$5.00	

IRON-MAN

39	FA	$0.00	
43	FA	$0.00	
56	F/VF	$8.00	
60	FA	$0.00	
94	NM	$5.00	
109	NM	$3.00	
111	NM	$3.00	
112	NM	$3.00	
113	NM	$3.00	
115	NM	$3.00	
116	NM	$3.00	
117	NM	$3.00	
126	NM	$4.00	
127	NM	$4.00	

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80	F/VF	$11.00	
82	F/VF	$11.00	
83	VG+	$5.00	
83	VF	$15.00	
84	F/VF	$11.00	
85	F/VF	$11.00	
86	VG	$5.00	
86	F+	$8.00	
86	F/VF	$11.00	
87	VF	$15.00	
89	F/VF	$11.00	
89	VF+	$11.00	
91	F+	$8.00	
91	VF+	$15.00	
92	F/VF	$9.00	
93	VG/F	$7.00	
94	VF-	$9.00	
94	VF+	$15.00	
95	VF-	$9.00	
96	VF-	$9.00	
97	F+	$8.00	
98	VF	$11.00	
98	VF+	$16.00	
98	NM	$20.00	
99	VG	$7.00	

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References: Tom French and Mark Wilson.

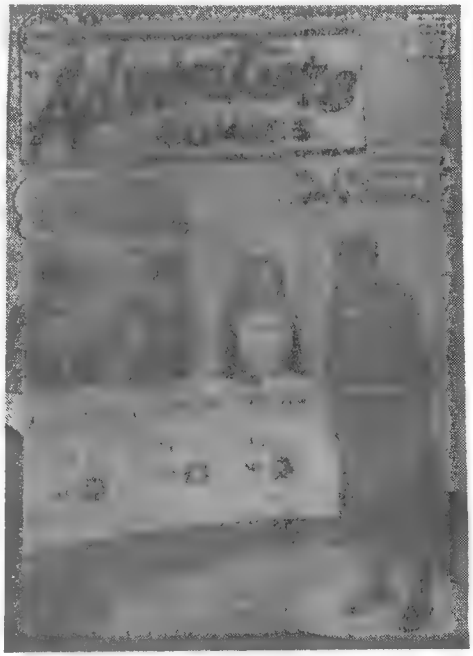
ad = arrival date, hs = hole in spine, sc = subscription crease, ws = water stain, ls = loose staple, ct = color touch, mc = Marvel chipping, cl = coverless, res = restored book

THE BETHLEHEM COLLECTION
by Joe Rainone

What a Thrill! Over 18,000 High-Grade comics from as early as 1940 but predominantly from 1950-1969! However I do not want to get ahead of myself. I hope to unlock some of the mystery behind the Bethlehem Collection. Whether it is a true 'Pedigree' or comparative to the Mile High Collection in quality is for you to decide. Who owned it? How it came in to my hands, and what was there, I will attempt to explain.

It all began for me at a book show in New York City where I had some old comics on display. I was approached by an older man who told me he was aware of a collection of many thousands of old comics. He acted rather peculiar so I was not sure wheather to believe him. He said he was a lawyer in touch with an estate which housed these comics as well as thousands of pulps, newspapers, children books, men's magazines etc. Anyway he gave me his phone number.

I then played telephone tag with the man and later his partner for over a month (an almost sleepless month!). As it turned out there were three people in all I had to involve myself with. The lawyer I spoke of, his friend, and the auctioneer of the estate. They were all bickering on the amount they wanted. Finally we agreed to meet at the lawyer's house where he promised to bring a sampling of about 4000 books. Upon arriving, my friend, Phil Weiss and I were led to the basement where comics were stacked on top of a pool table. Trying not to reveal our astonishment, for these books were GORGEOUS, we began to peruse through them. We found many Atlas, Avon's, E.C.'s etc. Very little in DCs or early Marvels. However an early *Fantastic Four* in high grade, an early *Superman*, a *Lois Lane* #1 in NM were there, and others. Eventually we agreed upon a price. Now they were greedier than ever. Originally twice the price we had paid for those 4000 books should have bought the whole house of books, comics, magazines et al. Anyway after about another month of anguish, we finally got to see the "Nest".



A supurb copy of *Adventure Comics* #247, the first appearance of The Legion of Super-Heroes.

UNBELIEVABLE!!! The house was packed with paper collectibles! The children's books had already been sold, but there were still tons of stuff everywhere. The comics had been stacked upstairs, but now were stacked downstairs between two rooms. They were in stacks of approximately 3' to 4' stacks. The house was old and musty, and located in an old part of town. A price was negotiated and that weekend we filled the van to the teeth with our prize, combining our previously bought lot.

I do feel some books were missing, probably taken to make a few extra bucks on the side for one of the partners. For example; there was no *Amazing Fantasy* #15, yet #'s 1-14 were there. No *Fantastic Four* #1 or 5 yet 2, 3, 4, 6 and up were there. *Avengers* #1 was not there, #2 and up was. The only other top 40 books not there were *Detective* #225, *Tales to Astonish* #27 *Adventure* #210, and *Flash* #105. All others were there including two *Hulk* #l's, one with Marvel chipping, three *Amazing Spiderman* #l's, (one which Mr. Geppi said was probably the best he had ever seen) two *Journey into Mystery* #83, two *Tales Of Suspense* #39, and all other top 40 Silver Age comics.

Virtually all books have NM to M covers, aside for some defects from mishandling when moved or restacked. Some had shadows in places. None were obviously read, bagged or cataloged, they were simply amassed. Internally, pages were between above average condition to pristine white. The average for the 1950's was yellow to near white. 1960's averaged near white to white. Inside covers occasionally showed slight tanning at edges, nowhere near brittle. Most 1950's comics were stamped on the back cover as follows:

E. J. KERY
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703 E. 4th STREET
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Almost all books had neatly stamped arrival dates. Generally black in the 50's and red in the 60's. Most of the Horror and Sci-Fi books went to one collector, while originally many of the DC went to another private collector. Only a few books were advertised initially for sale by us. Phil and I divided some of the best, key and early numbers among ourselves. I have since traded and sold some of the lesser priced and lesser condition books with some exceptions.

Let me give you some idea what was there. *Mystery In Space, Strange Adventures, JLA, Green Lantern, House of Mystery and House Of Secrets, My Greatest Adventure, Tales Of The Unexpected, Brave And The Bold, Challengers*, ALL #1 and UP!! Also *Showcase* #1, 3 and UP, including virtually complete runs of Avon, ACG, Charlton, EC, Atlas, All Marvel titles, most DC from 1950 and up etc., etc.

Who was the person responsible for preserving this time capsule? His name was Stanley Pachon. Staff writer, Raren Dolan for the Globe Times, who was on hand at the auction wrote in her article "When Pachon died of a heart attack at the age of 78, . . . thousands of dime-store novels, a nationally recognized collection of Horatio Alger books . . .books, magazines, scholarly journals, comic books, pornography, juvenile serials. . . stacked to the ceilings in the basement, first floor, second floor and attic. . " recluse, a weirdo, a genius, a scholar, a nut and a pervert." Certainly it is not for us to judge. Whoever he was, he surrounded himself with the things in life he loved most. In doing so, he preserved a rare tribute to the diversity of American literature, creating for us Snapshots in time.

Thank you Stanley Pachon for
'THE BETHLEHEM COLLECTION.'

The Bethlehem Collection was the source of some of the best known copies of: Showcase #4, X-Men #1, Adventure Comics #247, The Amazing Spider-Man #1, The Incredible Hulk #1, and Tales of Suspense #39.

CBM *presents* SLEEPERS

by **Sean Linkenback**

Hello and welcome to another edition of Sleepers; although it should probably be called sleepless as that is how my nights are, trying to decide which comics to talk about first. This issue we will look at five more inexpensive Golden Age and then a list of ten undervalued Silver Age Marvels. So keep reading.

1) ***Action #40*** (Sep 1941) This is an important issue for two reasons. A) This is the first DC War cover using a German cross identifying the enemy months before we entered the war. B) First appearance of the *Star Spangled Kid*. Compare the price of this issue to *Star Spangled Comics* #1 which came out the following month.

2) ***All Winners #19*** (Fall 1946) First appearance of the All Winners Squad, Timely's only group hero effort. I guess with the war being over these heroes finally had time to get together and fight crime in the stars.

3) ***Daredevil #18*** (Aug 1943) Another case of the hero with no origin. After an all too brief origin in *Silver Streak* #6, Gleason decided to give their most popular hero a new, full-length origin three years later. It must have been decided this was his correct origin as it was retold 20 issues later.

4) ***More Fun #89*** (Mar 1943) Although the entire run of *More Fun* is in constant demand (*More Fun* probably has more "keys" than any other run in comics), people have definitely been focusing on this issue as a later key, as it tells the origin of the Green Arrow/Speedy Team and comes closer to giving the origin of Speedy than any other issue.

5) ***Superman #61*** (Nov/Dec 1949) Kryptonite: next to Lois Lane, this is probably the single most important item in all of Superman mythology. This issue, Superman also learns his own origin. After 11 years he finally discovers he is an alien from Krypton. A very important key.

Now ten more undervalued Silver Age Marvels worthy of your attention.

1) ***Avengers #4*** (Mar 1964) First appearance of Captain America is barely twice the price of a *Captain America* #100 ?? sheer lunacy. This is easily one of our most requested Marvels and certainly worth as much as *Daredevil* #1.

2) ***Fantastic Four #25*** (Apr 1964) The first and probably best of all Thing/Hulk battles. The start of the Marvel superhero battles for years to come, plus the second Silver Age appearance of Captain America.

3) ***Fantastic Four #48*** (Mar 1966) First appearance of the Silver Surfer, one of the most popular of all the Marvel heroes, and it guides for less than *Captain America* #100 or *Iron Man* #1. Ridiculous. This book will definitely soar to greater heights in coming years.

4) ***Strange Tales #101*** (Oct 1962) That's 1962 people, as in before *Spidey* #1, *Suspense* #39 and most other things in the Marvel universe. Instead of thinking *Strange Tales* #101, think *Human Torch* #1, now what's it worth? P.S. This issue also retells the origin of the Fantastic Four.

5) ***Strange Tales #110*** (Jul 1963) One of my all time favorite comics and one of the all time most undervalued. Among the longest lived magical heroes in comics and probably the most popular since Mandrake. This book is definitely overdue.

6) ***Strange Tales Annual #2*** (Summer 1963) Spiderman's first guest appearance, coming out between *Spiderman* #3 and #4. Tough to find in any shape, doubly so in high grade being a square bound issue. Worth much more than a *Spiderman Annual* #1.

7) ***Sgt. Fury #1*** (May 1963) Pre *X-Men*, *Avengers*, *Daredevil* and lots more. With all the interest in war books of late. This book is to Marvel war what *Our Army At War* #81 is to DC war - the key book.

8) ***Tales Of Suspense #57*** (Sep 1964) Appearing only a few months after *Daredevil* #1, Hawkeye may not be as popular, but his first appearance is definitely worth more than $75. Another "white cover" toughie.

9) ***Tales Of Suspense #63*** (Mar 1965) Suffering from "Golden Age Syndrome" Cap's origin was not told until a year after his first appearance. Do yourself a favor, make a list of the prices of the issues where Marvels main heroes origins are first told, now add *Suspense* #63 to the list. Notice how out of place it looks? Now go out and buy one.

10) ***Tales To Astonish #44*** (Jun 1963) Another Pre *X-Men*, *Avengers Comic*. The Wasp is another hero who is vital to the Marvel universe and who's first appearance is but a joke of a price. You won't be sorry you got this one.

That's all for this month. Send your comments to:
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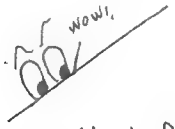

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LIFE AMONG THE NONS

BY WILLIAM G. BERNHARDT

(Editors note: William Bernhardt's first novel, PRIMARY JUSTICE, is being published by Ballantine books in February of 1992. Ballantine is also publishing two other books by Mr. Bernhardt, THE CODE OF BUDDYHOOD and EARTHLY JUSTICE, currently scheduled for publication the following June and November. He has also published short stories in various magazines such as MODERN SHORT STORIES and VERDICT. Wiliam Bernhardt aso published several nonfiction articles in CBG and AMAZING HEROES.)

America has always been the melting pot, the land of huddled masses yearning to breathe free, and as a result, has always had its minorities. All too often, these minorities—Blacks, Hispanics, women, people who liked Punky Brewster—have been victims of discrimination by the majority. True, great strides toward the protection and preservation of minority interests have been made—the 13th Amendment, the Civil Rights Act of 1964, the advent of cable TV—just to name a few. But one discrete and insular minority group remains unprotected to this very day, to the great shame of Americans everywhere.

Of course I speak of comic collectors.

In recent years, I have observed numerous instances in which comic collectors were plagued by systematic discrimination similar to that experienced by people suffering from terminal halitosis. They are shunned, segregated, misunderstood. Non-collectors seem unable to comprehend the collector's lifestyle or mindset. For example: Non-collecting friends do not understand why a gold-embossed, signed and numbered Carl Barks serio-lithograph should not be referred to as a "neat poster." They don't understand why the collector shrieks in agony when the unenlightened visitor sets a wet glass down on the cover of *World's Finest* #87. They don't understand why the collector won't allow his prepubescent nephews to rummage through his comics. "After all, you've got hundreds of these things." They don't understand why the collector cringes when he hears the phrase "funny book."

They don't understand that being a serious collector leads to different set of responses to a given stimulus. I remember not too long ago when the Arkansas River ran high and our neighborhood flooded. People were scrambling about, madly trying to load their cars up with valuables and race to higher ground. I, of course, tried to save my comic book boxes.

"Bill," the neighbors said, "what's wrong with you? What about your furniture, your exerbike, your kitchen appliances?"

"Give me a break," I said, hoisting another box into the back seat. "This box has a complete near-mint set of *Angel and the Ape.*"

In a similar vein, let me tell you about one of my birthday presents last year. Although I did not get the *Superman* #14 (you know, with the great Fred Ray flag cover) that I've always dreamed of owning, I did get a really nifty Superman action figure with a matching "kryptonite ring." You hold the kryptonite ring next to Superman's chest—and he falls over! Isn't that great? I loved it.

I took it to the office to show around.

"Look at this," I said to a large group of co-workers. "Isn't this great?"

I demonstrated. I pointed the ring at his chest, and Superman flopped onto his back. They stared at me blankly.

"Don't you get it?" I said. "See, it's kryptonite!"

I set him back up and held the ring next to his chest. Once again, Superman flopped onto his back.

Bob, a guy from accounting, who fancies himself very mechanically minded, picked up the action figure and examined it carefully.

"Bill," he said slowly, "it has a magnet inside."

"Well of course it has a magnet inside, you moron!" I said, snatching my action figure back. "That's not the point."

Non-collectors just don't understand.

It's worst of all, of course, when you're actually married to a noncollector, a fate I must confess I share. I had somehow neglected to mention that I was a comic collector prior to my marriage. Perhaps because I didn't want to endanger the relationship by revealing that I spent 35% of my weekly income on four-color "funny books." When I finally did mention it, the world as I knew it changed. The phrase "failure to communicate" took on a whole new meaning.

Where do I begin? She didn't understand why I would put *Superman* #14 at the head of my Christmas want list. "Isn't that just a comic book?" She didn't understand why I couldn't be bothered with yard maintenance when I was busy with an important task such as inventorying my comics. She didn't understand why I got "so upset" when her cat ate a big chunk of the dust jacket to my *Superman Archives* #1.

And there were other problems. I have an extensive and, if I do say so myself, superb collection of comic art, merchandise and memorabilia. She quarantined it all to one small room in the attic, all except for the Barks litho. She allowed that to be hung in the living room because "it matched the color scheme."

And of course, she always has an easy riposte whenever I try to point out, for her own benefit, that she spends an inordinate amount of her free time reading what are commonly called "women's magazines" and paperback romance novels.

"Oh?" she says, barely looking up from the printed page. "Is this coming from the man who spends half his life reading cartoon books about guys who wear their underwear on the outside?"

"That's cheap," I say, muttering under my breath. "Really cheap."

Mind you! my wife is not uneducated or ditsy or anything like that. She just never had anything to do with comic books.

That would change.

I remember the first time I took her to a comics convention. We had split up in the dealers' room so we could scope out the stuff more efficiently. I returned to the prearranged meeting place in ten minutes, ready to tell her about this great run of Silver Age *Hawkman* I had found.

She returned with a mylar-encased comic book in her hand.

"Look what I found!" she said. She seemed out-of-breath, excited. She showed me her purchase. It was a mint-condition copy of *Thriling Comics* #56, the first issue to cover-feature Princess Pantha.

"You bought that?" I said.

"Yes!"

"Cash?"

"Yes!"

I couldn't decide quite where to begin. "What did it cost?"

She told me. "Are you kidding?" I screamed. "That's more than I've ever spent on a comic in twenty years of collecting. Do you even know who wrote that comic?"

"No."

"Do you know who the artist is?"'

"No."

"Do you understand the historical significance of this comic?"

"Uhh, no."

"Are you aware of its precursors, its progeny, its significance as a pre-Code 'headlights' comic?" "Definitely not."

"THEN WHY DID YOU BUY IT???"

She hesitated a moment. "I couldn't stop myself"

We had a talk.

It was then I learned of my wife's strange weakness for "jungle girl" comics. You know the ones—thin, bosomy women in leopard-skin bikinis swinging to the rescue. Like countless other Americans, my wife is victimized by an aberrant, psychoshopping compulsion. For some people, it's souvenir salt-and-pepper shakers. For others, it's electronic gizmos. For my wife, it's jungle girl comics.

Perverse? Perhaps. But that doesn't stop me from using it to my advantage.

"Honey, there's a really neat-looking convention in Dallas this weekend. Wanna go?"

"Bill, we've been to comic conventions for the last six weekends in a row. Give it a rest."

"But it looks like it's going to be a pretty good one."

"Besides," she adds, "we can't afford it. We're practically broke."

"Well, okay," I say, slowly walking away. I stop, waiting for just the right moment. Then: "They'll have jungle girl comics."

A hush falls across the bedroom. "What did you say?" she asks, after a moment.

"I said, they'll have jungle girl comics."

There is a long silence. "How do you know?"

"Well, it just stands to reason. The con guest is Marvin Shapiro, the son of the next-door neighbor of the late Jerry Iger, the man who helped create Sheena."

A strange look comes to her eyes. Her heartbeat becomes more rapid. "As in, Sheena, Queen of the Jungle?"

"The one and only."

She strokes her chin thoughtfully. "Well, I suppose we could take out a second mortgage on the house. For that matter, we don't really need two cars..."

Actually, having my wife along at conventions has turned out to be a real boon, as long as I can limit her intake of Nyoka and such. Years of flea marketing have honed her bargaining instincts to a razor-sharp edge. That skill, combined with my vast knowledge of the medium, makes for a force to be reckoned with. Dealers pretty much know me—they know who I am, they know what comics I want, and they don't see any reason to come down on their prices.

But with my wife, it's different.

She walks up to the dealer's table, bats her long eyelashes and says something like, "What are these, comic books or something?"

The dealer, spotting an easy mark, immediately becomes very attentive. They engage in witty, light-hearted banter. She accidently spills her purse, exposing her American Express gold card and several loose hundred dollar bills. The dealer steers her toward his most expensive comic, say *Showcase* #4. They chitchat. She oohs and aahs about the "pretty colors." He eventually tells her it's a beautiful near-mint comic containing the first appearance of the Silver Age Flash, but since she's so cute and all, he'll let it go for $5,000.

"Well," she says, starting slowly, "it doesn't really have its original cover gloss, does it?"

The dealer stares at her oddly. "Well. . . "

"And it does have a very distinct chip missing from the lower right corner of the front cover, doesn't it?"

The dealer begins to look uncomfortable. "Well, I suppose . . ."

"And look at this," she says, flipping the comic over. "A sun shadow on the back cover!"

The dealer loosens his collar. A bead of perspiration appears on his forehead. "Well, if you want to get technical about it . . ."

"Basically," my wife says, leaning over the comics table, "this comic you're trying to palm off as Near Mint is a Very Good. If that."

"Err...err..." The dealer begins sputtering and mumbling incoherently.

"I'll give you $50," she says, as if she were doing him a favor.

And the deal is made.

We've gotten maybe half the comics in my collection that way. Perhaps it's possible for non-comic collectors to learn to understand collectors after all.

And as a postscript, let me tell you that my lifelong dream was finally fulfilled. After years of dreaming, wishing and lusting, last Christmas my parents actually gave me a Near Mint *Superman* #14. Really. Honest-to-God. *Superman* #14. The John Byrne *Superman* #14. From 1988. Any bids?

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IN LOVE WITH ROMANCE COMICS

by Michelle Nolan

You really have to love comic books to collect romance comics.

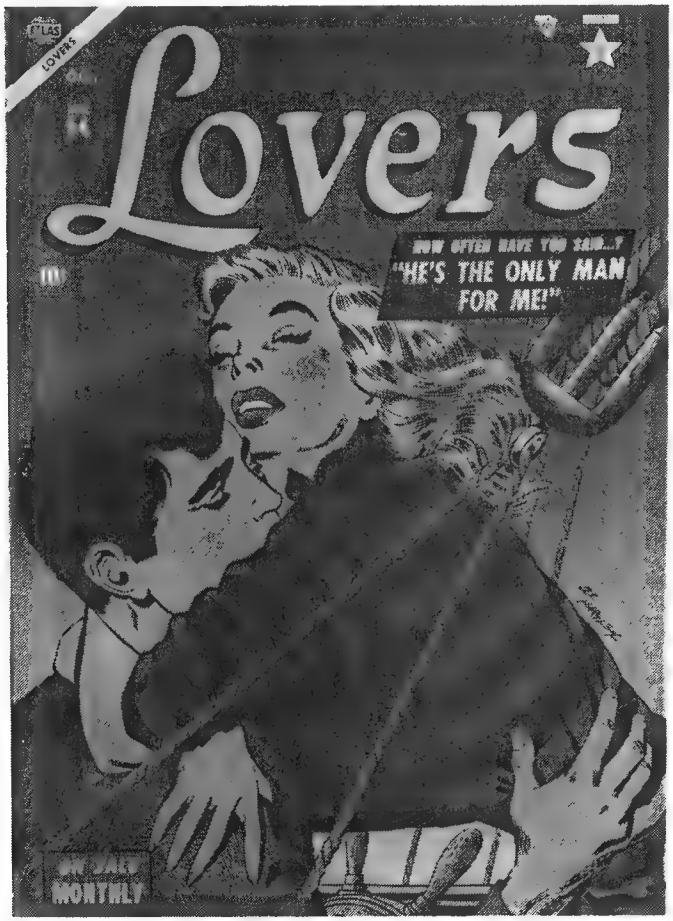
Romance comics? You mean those (pick one or more) silly, mushy, gushy, banal things your sisters (or maybe you) read while waiting to grow up?

Yes, romance comics, or love comics as they were more popularly known.

At the height of their popularity — from 1949 through 1956 or so — romance comics outnumbered those of any other genre unless you want to lump all types of humor comics into one category. More than 3,200 romance comics were published during those eight years, covering more than 240 titles. During that period romance comics outnumbered costume and super hero comics by more than six to one.

Yet, just as most boys wouldn't have anything to do with romance comics in the '50's and '60's, most collectors still ignore them, although there is considerably more interest than there was in the '60's and '70's, when virtually nobody collected them. By and large, however, romance comics remain the weak sisters of comic collecting.

If you're an investor or speculator, stop right here. This is not the article — or the genre — for you. Other than a handful of ultra-esoteric items such as "Negro Romance," romance comics won't ever be much of an investment, regardless of their condition or scarcity. Even the relatively expensive items haven't increased much in the past five years. Very few romance comics, even in near-mint condition, are worth even $100.



***Lovers* #54, October 1953 (Atlas)**

That, of course, is the beauty of romance comics. If, like me, you get a kick out of searching out scarce comics purely for the fun of it, you'll really enjoy a fling with romance comics. I've been collecting them actively for more than 10 years and off and on a lot longer than that, and the passion remains. Please forgive the following first-person references, but they are the feelings of someone who genuinely loves comics and searches for them for the satisfaction and fun, not the value.

There were about 3,760 romance comics published during the 1947-59 period: I have nearly 2,000 of them. In all, nearly 6,000 romance comics have been published, though only a handful in the past 10 years. Collecting romance comics ties in with so many other collecting interests, however, that it wouldn't surprise me if most collectors of 1940s and '50's comics have at least a few romance comics in their collections. For example, even if I didn't collect virtually all the 1947'59 romance comics (when the price is right, of course), here is how they would tie into my own collecting interests. See how this matches up with yours:

DC comics — I collect most DCs published since 1948 (and some before then),

but the DC romance issues dated during this calendar year, purely out of nostalgia because that is the year I began to read and collect comics. There were nearly 300 romance comics published that year.

Title examples — I'm slowly trying to get at least one copy of each title (or representing each genre form a given company) published through 1959. I have more than 1,200 titles represented, of which more than 220 are romance titles.

Movie and TV comics — I collect the issues representative of my favorite films, shows and stars. Romance comics are a wonderful addition to Hollywood collection; many have beautiful photo covers of both well-known and little-known actors and actresses. One romance title, *Movie Love*, is a perfect blend of movies and romance comics, usually costing less than $15 per issue.

Sports covers — I love comics with sports themes. Numerous romance comics have featured covers and stories relating to baseball, tennis, football, basketball, etc. I even have one romance comic with a story entitled *Love Hits a Home Run*. Talk about mixing your metaphors!

Favorite artists — And, of course, I collect romance comics with covers and stories by artists I love, such as Matt Baker, Alex Schomburg, Simon and Kirby, Reed Crandall and many others.

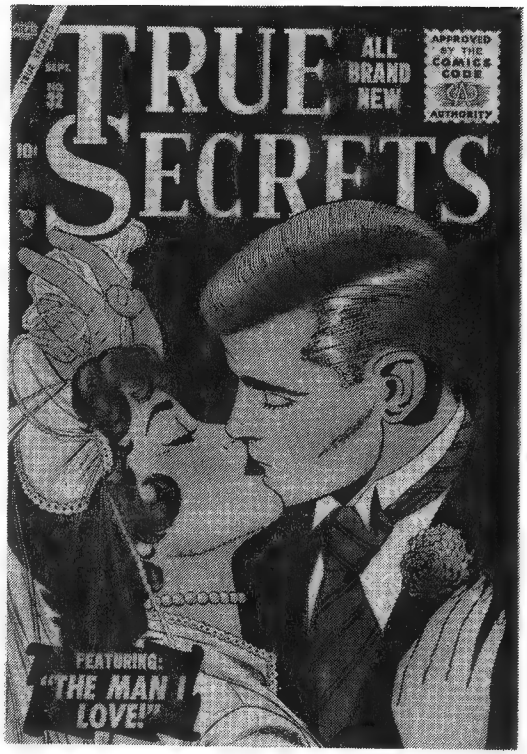
Do you still think romance comics aren't worth collecting?

Ten years ago, one of the main reasons I began to collect romance comics was the appalling lack of accurate information available on them. The Price Guide was riddled with errors, through no fault of Bob Overstreet. He simply hadn't had enough people submit accurate data, even after 10 years worth of Price Guides. So fellow romance collectors Jim Vadeboncoeur and Dan Stevenson and I became determined to solve as many romance comics "mysteries" as possible.

It has been tremendous fun over the past decade to discover previously unknown issues, to clarify which issues do and don't exist, and so on. We have less than half a dozen such "mysteries" left to solve.

I worked with Bob Overstreet to make sure the Price Guide has an accurate romance listing, and now only a handful of questions remain as to the existence or dates of certain issues. Of course, the field of art credits and art content remains relatively wide open, since so many artists did not sign their work. I'd guess, however, that more artists signed their romance work than in other genres, perhaps because it called for some of the most painstaking drawing in comics. The stories, of course, were usually (but not always!) pretty weak, but the art often was some of the finest in comics. Whereas the stories were usually true only to fantasy life, the art had to be more or less true to real life.

In fact, one of the most amusing aspects of collecting romance comics for me has been gathering a nifty social history of fads and fashions for the 30 years following World War II. That alone makes collecting romance comics worthwhile.



***True Secrets* #32, Sept. 1955 (Atlas)**

I also love the aspects of Americana involved. One of my most treasured romance comics is a 1956 Ajax issue in which the girl is saved from the clutches of a boy who loves rock'n roll music. She was rescued by a handsome hunk who presumably had a taste for Perry Como. You'd have to read this issue to believe it. (Remember, though, it had been only a couple of years since Bill Haley and the Comets were making history by Rockin' Around the Clock.) And since that comic cost me all of about $3 or $4, I'd say that was one heck of a collecting bargain!

It's not too difficult to build a representative collection of a couple of hundred romance comics from the various companies. On the other hand, completing a given company or completing one of the titles with a long run can be extremely difficult. Many, if not most, romance comics are, in a word or two, scarce or rare. In more than 10 years of searching, there are still about 75 issues that I have never seen or been able to locate in the collections of others to confirm their existence and/or dates, much less to purchase for my collection. I know at least 65 of them almost surely must exist, but they're extremely elusive. (Another 10 or so may not exist.)

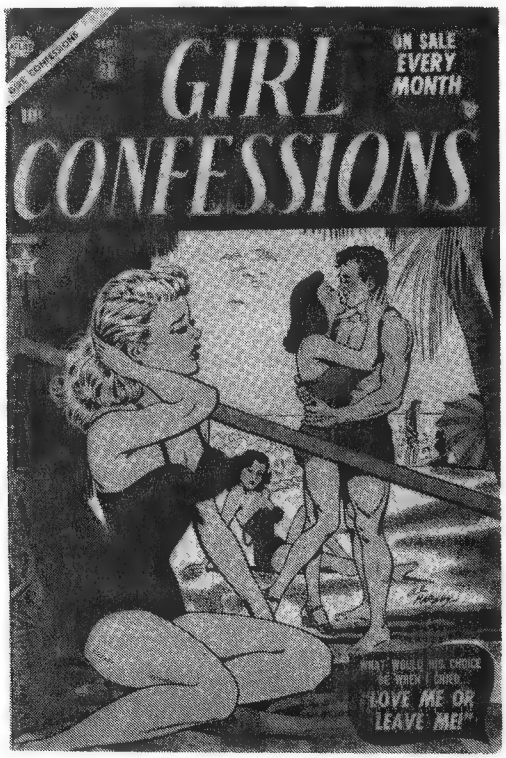
I'd say, for example, that a complete run of all 900-

plus DC romance comics is a lot tougher to put together than a complete run of any other genre (even though it's also a lot cheaper).

One reason, of course, is that most dealers don't bring any but the most expensive romance comics to conventions because the potential profits aren't worth the trouble. So romance comics often have to be searched for in stores and miscellaneous bins, or bought through the mail. I estimate I have built my collection from more than 300 different sources.

Here's a brief rundown on what the primary companies offer, along with the numbers (or estimated number) of issues published through 1959. I'll expand upon this now and then in future articles, if enough people indicate an interest. Ron Goulart's *Encyclopedia of American Comics* contains an excellent article on romance comics by John Benson, and Goulart's new book *Over 50 Years of American Comic Books* also has an informative entry.

DC Comic (243 issues): These offered many of the most polished romance comics with pretty covers and beautifully drawn fashions. The stories, by and large, were basic, dealing with one or two simple aspects of a relationship. Although I don't think DC reprinted any of its romance stories until the 1970s, it constantly recycled the plots with new art. I have stories published six or seven years apart that read almost exactly the same, word for word. It is interesting to see how different artists illustrated the same story.



***Girl Confessions* #28, Sept 1953 (Atlas)**

Quality Comics (358 issues): The 1949-51 issues are eminently collectible and are among the more expensive romance comics, especially in nice condition. They're filled with excellent art and covers, especially by Bill Ward and Reed Crandall. The stories tend to be set in exotic locales or situations, with equally exotic titles, and some read more like adventure or crime stories than romance tales. They're a lot of fun. For at least the last two years of its existence, Quality's romance titles consist primarily of reprints.

ACG Comics (218 issues): The art content is erratic though often surprisingly good; Ogden Whitney did many of the covers. The stories are what makes *Lovelorn* and *Romantic Adventures* so much fun. They apparently were written almost entirely by company editor Richard Hughes, who did most of the writing for his entire ACG line, and they usually involve fantasy and moralistic thinking of the highest order. They're hokey, but they're fun, too. It's hard to imagine too many people taking them seriously, though shortly before the inception of the Comics Code, ACG published a few of the most bizarre stories and covers ever seen in romance comics, dealing with serious subjects such as alcoholism, insanity and communism. Fascinating stuff.

Ace Comics (277 issues): Several of the early Ace issues in the 1950 period featured beautiful painted covers. After that, the company went primarily with photo covers, several of which are identical to those of other companies. They must have been buying from the same New York source. Both the art and stories are a cut or two above most comics of the period. Ace went out of the comic business in 1956, and I believe by then Ace was using mostly reprints. The '55 and '56 Ace issues are among the scarcest romance comics, though they have little value.

Marvel-Atlas Comics (446 issues): For sheer numbers, Atlas has everyone beat (although Charlton and DC caught up in the 1960s after Marvel virtually abandoned the romance field). Artists such as Vince Colletta and Jay Scott Pike did a lot of interesting work, especially on the covers. Interestingly, the early Timely-Marvel issues in 1948-50 (which include some strange photo covers of dramatic situations) and the ensuing Atlas issues from 1951-57 (often with beautifully drawn covers) don't even look as though they were published by the same company. These are all worth a look, because any given issue could have excellent art and/or some pretty esoteric story concepts. (See illustrations)

Fawcett Comics (235 issues): By the time Fawcett went out of the comic book business in 1953, no company had published more romance comics except perhaps Marvel-Atlas. Except for a few linedrawn inserts, I believe every one of them had a photo cover. A complete Fawcett collection placed on a floor would be a virtual museum of romantic situations.

The art was often excellent but the stories were just awful. In almost all of them, the woman plays the fool and the man has to rescue her from her folly. These were probably the most misogynistic of all romance comics.

Harvey Comics (311 issues): Bob Powell did a ton of nice art for this company, which makes these worth collecting, and Lee Elias also did his share. For some reason, however, Harvey romance comics have seldom appealed to me the way Ace or DC issues do. To me, they all seem pretty much the same. Beginning in 1954 or 1955, almost all of Harvey's stories were reprints, meaning the company actually published maybe half as many stories as it appears.

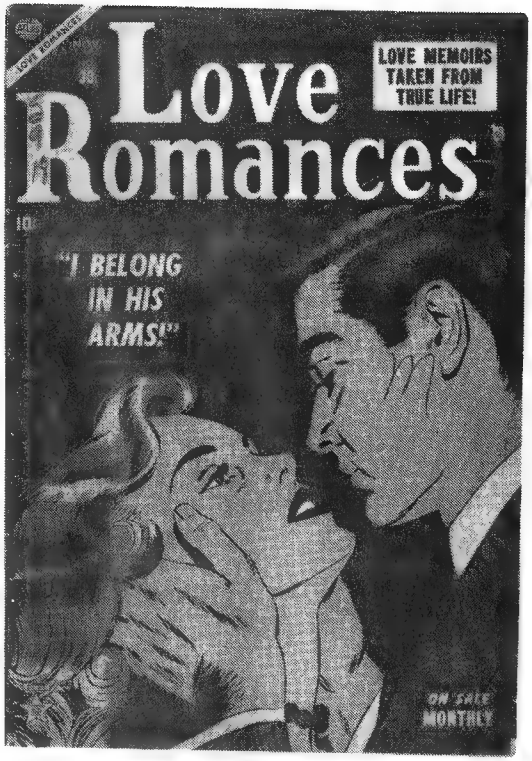
St. John Comics (168 issues): Like the early Quality issues, these are among the most collectible of romance comics. This company is my favorite when it comes to romance issues. Matt Baker's art dominated the covers throughout the series and he did many of the stories for the first three or four years. Baker's work is marvelous; the man was a master of the human form both at rest and in motion. The stories were also surprisingly good. Many of them involved plots and resolutions that were much more complex than the average romance comic story. St. John issues are among the few that really are worth $5 to $20 each, depending on condition.

Prize Comics (246 issues): Simon and Kirby, of course, began the romance genre with their creation of *Young Romance* in 1947, the first true romance comic. You can still get the first issue in good to fine condition for $20 to $60, a real bargain considering its historic importance. Through 1956, Prize issues maintained a reasonably high standard, and some of the photo covers were excellent. S&K's stories often tackled controversial issues and, as such, were considered daring at the time. It's fascinating to seem how tame they seem now. This is definitely a company worth collecting.

Charlton Comics (256 issues): Charlton dominated the romance field in the '60's and '70's with comics ranging from OK to horrible. Their romance line, which had only one title when it was bolstered by the purchase of Fawcett's titles in 1954, was consistently bland throughout the 1950s except for a few pretty covers. However, Charltons are worth collecting if only because the 1954-57 issues are so darned scarce. They're cheap and they can be fun.

Standard Comics (111 issues): Nice photo covers and generally excellent interior art make this one of the most collectible companies of the romance era. They gave up romance comics in 1954, but not before Alex Toth had done some beautiful work. The covers that Alex Schomburg did for the only five issues of *Dear Beatrice Fairfax* (#5-9) remain among the prettiest in history, and a remarkable contrast to his frenetic super hero covers of the '40's.

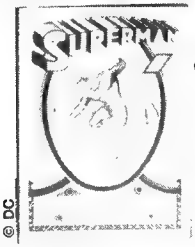
Lev Gleason Comics (98 issues): This company had only two titles and went out of business in 1956, but they had some of the most interesting approaches—a variety of painted, line drawn and photo covers. The stories, like the stories in all of Gleason's comics, seemingly were aimed for much older readers than the average comic. They're definitely worth collecting, and plentiful and cheap enough to gather a nice sampling.

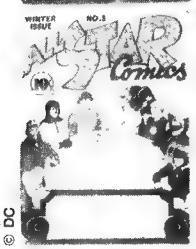


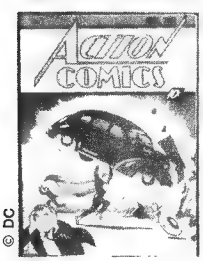
***Love Romances* #33, Nov. 1953 (Atlas)**

Fox Comics (105 issues, not counting rebound giants): The sleaziest of the early romance comics came from Victor Fox's sleazy company in 1949-50, just as the sleaziest of just about every genre came from Fox. In a word, they were sleazy. These often have horrible interior art, but some of the most fascinating covers of the period, making them more expensive than they should be. Of all the romance comics, these were the ones mothers and fathers most likely rejected, because the covers were often nothing short of outrageous. They remain curiosities today.

Some two dozen other companies delved into the romance market in the 1949-56 period, publishing about 700 issues. Rather than try to cover them here, I'm going to save them for a separate article on obscure and unusual romance comics. Please let me know, through the Comic Book Marketplace, if you have any special interests or requests for information about this interesting and historic genre. Who knows? Maybe you too will "fall in love" with Romance Comics.







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Early enormous money in comic books

by Alan Dulfon

FANDOM ZONE ANNUAL AWARDS

Category: DC Silver Age (Mostly)

1. **Surprise Undervalued Key Book:** BRAVE AND THE BOLD #25
   A) Considered by many to be the first SHOWCASE-style tryout issue, from the perspective that the Viking Prince and the Silent Knight were featured in almost all previous issues #1 thru 24. (Others feel that B&B #23 is the first "showcase" of the run, from the perspective that DC advertised it as "the first all-Viking comic book" and the cover logo changed size. Maybe both books are kindagood to have around.)
   B) First book with Military vs. Prehistoric Monsters theme, which later got its own series in STAR SPANGLED WAR STORIES
   C) First appearance of The Suicide Squad, DC's second Silver Age adventure-hero team—right after the Challs, before JLA; also later featured in SSWS with different members
   D) Just as an added bonus—there's no price on the cover!
2. **Most Regrettable Loss of a Character Who Never Got His Own Series:** NIGHTMASTER (from SHOWCASE #82-84)
   A) Great story, great characters, and genuinely funny dialogue by Denny O'Neil
   B) Great art by Berni Wrightson
   C) Just as an added bonus—covers by Joe Kubert!
3. **Most Regrettable Loss of a Character Who Got His Own Series, But Was Cancelled:** SCRIBBLY
4. **Greatest Unsung Heroes:** MORT DRUCKER & BOB OKSNER
   (Artists for *Bob Hope, Jerry Lewis, Dobie Gillis,* and many other DC funnybooks)
5. **Most Baffling Mystery in Comic Book Data Compilation:**
   Where was the first appearance of CASEY THE COP, PROFESSOR EUREKA, WARDEN WILLIS, and other creations of Henry Boltinoff, whose fill-in strips are in literally thousands of our Silver Age DC's?
6. **Most Misunderstood Book:** SHOWCASE #2
   (It's actually DC's attempt at Disney—especially the last of the three stories!)
7. **Best Alternate Proposal for When the Silver Age Began:**
   With the first *Mad* magazine (#24), July '55
8. **Best Alternate Proposal for When the Silver Age Ended:**
   With the final issue of *Sugar and Spike* (#98), November '71
9. **Best Work to Emerge, Like a Sparkling Diamond in a Putrid Cesspool, From the Stinking Grimy Sludge of Iron Age Comics:**
   THE ROCKETEER BY DAVE STEVENS (Yay Dave! *clap clap whistle whistle*)
10. **Surprise Hot Collectors' Item:**
    COMIC BOOK MARKETPLACE #1! (Consider the facts that #1 had no articles and was given away free!)

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- Burne Hogarth
- Wally Wood
- Walt Kelly
- Hannes Bok
- Frank R. Paul
- H. J. Ward

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? FUNDING YOUR RETIREMENT WITH COMIC BOOKS ?

BY

NELSON B. PATTERSON

(Editors note: Nelson B. Patterson has worked as an Investment Representative for Edward D. Jones & Co., (Tifton, Georgia) for the last five years. He previously worked in banking for four years, and is a graduate of the University of Tennessee at Knoxville, B.S. in Communications. Nelson is also an avid comic book collector.)

Having been a comic book fan/dealer/collector/nut for over twenty five years, hopefully I've learned a few things about the hobby. Now that I've achieved the ripe old age of thirty two, needless to say I'm still learning, and comic book collecting for me has been a way of life ever since I can remember. Writing this article has been one of the best self expression/therapy sessions a comic nut could ask for, especially when presented to an audience of other understanding hard core comic fanatics. I'm thankful to CBM for providing a forum to discuss ideas and information, and most of all for recharging within me the comic fever that lies in all of us.

My collecting interests mainly involve obtaining very fine or better Silver Age books for both fun and investment potential. Fortunately I've just about completed all the runs of the major titles printed from 1958 and up, so I'm beginning to reach "comic nirvana" (an imaginary feeling of total satisfaction never quite obtained) or that "spiritual comic book plane of completeness" most of us dream of achieving. Obviously I've invested more than just a few sheckles to achieve this, thus my interests in the hobby have heightened as I've aged and spent my money.

Handling other people's money, and helping them make decisions as to the best place to invest it has been my livelihood over the last decade. Seeing the many opportunities that are presented and made available to me for investments in my professional life, and comparing those to the exceptional returns of the last five years in the comic book collectible marketplace, has created a confusion of choice within myself as to which route is the most prudent (and fun) in which to invest. Of course, for the little old ladies out there with dollars to invest I am not advocating they dump their CD's and buy comics, but for those of us who are comic junkies, hopefully this article will touch upon and resolve many of the same thoughts or similar ponderings other readers may have had in the balancing act for their dollars. Since our hobby now demands a lot of money to achieve "comic nirvana", our insatiable desires must be carefully held in check by any dollars diverted away from our paychecks for savings plans or other financially liquid investment/retirement plans . . . or do they?

When it comes to making money there are only two things one can do with a dollar; loan it out or own something with it. Lets take a look at making money the old fashioned way; loaning your money to some kind of institution. Banks, for example, will guarantee

and insure your money, provide instant liquidity, and pay a stated rate of interest for a certain period of time. Unfortunately the low interest rates of today coupled with inflation and taxes lends credence to the term "CD" as a certificate of depreciation rather than a certificate of deposit. Money deposited in banks should be for emergency fund purposes or for short term needs. Corporate and government bonds (yielding 8-10%) and tax free bonds (6-7%) do offer higher rates or tax advantages, but these are most appropriate for retired individuals who need income to live on.

Owning something like stocks, on the other hand, offer a much more promising future for the longer term investor (2-5 years or more). Good quality stocks or stock mutual funds have averaged 10-13% or more per year for the last 60 years. Some specific stocks such as Walmart, Coca Cola, Phillip Morris, etc., have averaged 20-45% returns per year for the last 10 years. Obviously these kinds of returns make one sit up and take notice. A general rule of thumb: sticking with quality stocks and having "time in" the market (not "timing" the market) is the key to good long term results. For example $10,000 invested in Walmart on January 1, 1980 grew to $415,171 by January 1, 1990. A 45% compounded yearly return.

Now, let's take a look at some "blue chip" comics

BLUE CHIP STOCKS VS. BLUE CHIP COMICS

	STOCKS	COMICS
1) Market fluctuations/returns Stocks - good returns but can be very volatile. Comics - good returns. Blue Chips only go up.		X
2) Liquidity/Availability Stocks - can be bought and sold any business day. Vast supply. Comics - higher expenses for liquidation. Takes time to sell. Availability of books is sometimes a problem for buyers.	X	
3) Taxes Stocks - must pay on dividends and capital gains. Even in Walmart's case a 45% return is trimmed to 30% after paying taxes when stock is sold. Comics - For those who enjoy creative accounting or the lack of it entirely, comics are definitely the investment of choice. (Note: Be careful if entire collection is sold all at once. If ever audited a lot of questions may be raised as to where a huge lump sum of money came from.)		X
4) Emotional Attachment Stocks - generally only profit oriented. Not a lot of attachment. Comics - the same emotions that create the big demand for these books also make it extremely tough to part with them when selling.	X	
5) Storage and Safety Stocks - can be held in firm name or safety deposit box. Comics - large collections of valuable books create a storage and insurance problem.	X	
6) Fun and Pleasure/Entertainment Stocks - some people enjoy tracking performance for fun. Comics - designed as an entertainment medium. Wins hands down.		X

such as in the Silver Age (1955-70?) I did a study on Silver Age values using Overstreet's Updates #8 and #17 (approx. two years apart) and added the total values of complete runs for all the major titles for each update. In essence, this "Silver Age Mutual Fund" in #8 comprised a value of $133,955 while in #17 the same runs added up to $225,718 just two years later. That figures out to a 30% per year compound growth rate even going through a recession. Pretty impressive. Plus you get the thrill and fun of enjoying the books! Whether or not these books can maintain that rate of growth is a good question but here are some good reasons to bet on them for the future.

1) Heightened awareness - Silver Age books, unlike Golden Age, have a distinct advantage in pricing information. The increasing frequency of publication and abundance of price guides (Overstreet Updates, Comics Value Monthly, and CBG's Price Guide) forcibly create an updraft on prices. Simply by charting prices so frequently creates more interest and thus more demand, which in turn causes prices to go up. Just like the news media, sometimes they create the news instead of just reporting it. And after all, would anyone buy the Updates if the prices didn't change? Next, publicity in the form of movies (Rocketeer, Batmen, etc.), TV Shows, comic book conventions, etc. all help fuel the fires for increased demand. Lastly, an extremely important event coming up in December, the Sotheby Auction, will help put comic investing firmly on the map. Attracting attention in this way will possibly bring in much larger pools of dollars from newcomers who will research our hobby and find out for themselves how lucrative it can be. Thus, more money injected can only force prices up as the supply of investable books remains constant.

2) Baby Boomers - Again, investable Gold and Silver Age books are the target. Boomers are beginning to hit their higher earnings and savings years. Also I feel Silver Age books will again be a bigger beneficiary due to the fact the Boomers mainly grew up on the comics from the mid 50's into the late 60's. That familiarity with these particular books will want to be recaptured. And, as long as interest rates are low, other investables (Stocks, Baseball Cards, etc.) as well as Comics should do very well over time.

3) Scarcity - You can't issue new batches of old comics like you can a new issue of stock. Specifically high grade books will be most sought after. Nice Golden Age Books are almost too scarce to provide a constant flow of information on pricing. Just as in the stock market, volume of trading is very important for a healthy market. The Silver Age may have the right mix of supply (to create the volume) and demand. But, whether it be Gold or Silver, collector's holding high grade copies will be in the driver's seat. Unless outside economics change drastically, "Comic economies" will continue to advance and grow independently in their own universe due to the scarcity/demand factor.

4) Most Silver Age mainstream titles are still going strong today. The generations of readers in the 70's, 80's, and 90's will still lean more toward the Silver Age market than Golden Age to complete their runs. So, as original Golden Age readers begin the age and pass on, recent generations of readers as they hit their high earning years will continue the growing demand for and benefit the Silver Age market.

For all of you Golden Agers out there, don't shoot me. As all of this is just my opinion. I do conceivably see overall Silver Age prices equalling or possibly even surpassing a large percentage of Golden Agers 10-20 years from now.

Getting back to planning for our retirement, let's look at an example. Let's say Joe Comic has a nice collection of Silver Age books with a current Overstreet value of $20,000. In ten years time the value growing at a rate of 15% (1/2 as fast as the last two years) would be $80,911. At a 30% rate it would be $275,717. A most impressive step toward retirement in either case.

Finally, let's look at a list of pros and cons for stocks and comics touching upon several different areas.

For all of you business owners out there here's one more last item to ponder. A CPA friend of mine told me how a Doctor client of his funded part of his pension plan with the purchase of a classic automobile. The only restriction was the car could not be driven. Therefore, funding part of a pension plan could be done with investable comics. The plan would have to be in self trustee form. Imagine yourself thumbing through your books and telling your spouse "not tonight dear, I've got to review my retirement portfolio." This idea may be a new one for many of you but it does provide food for thought.

So, where do you put your money? Only you (or your spouse, if they won't let you) can decide what meets your needs best. Here are three rules of thumb.

A) Diversify into cash, bonds, stocks, and comics. Never put yourself in a position where you have to sell your books to make ends meet.

B) Always buy quality when it comes to stocks or comics.

C) Enjoyment factor - add up all the other factors. Life's too short to not indulge in what makes you happy.

After making the previous comparisons, traditional retirement/savings plans, for comic fans, may take a different course in the quest for financial independence. That quest may just take you through an adventurous world of fun and fantasy while basking in the glow of terrific returns.

I invite others to discuss these ideas. I do have a few other thoughts on ways to combat some of the checkmarks against comics brought out in this article. I'll discuss these in future issues of CBM. Till next time.

The Men Who Made The Comics.

You've read about or heard of those who pioneered in the Comics field. Barks and Debois, RK and Toth, Finger and Gollub, and the names of their characters and titles. Here's another opportunity to see and judge the work they produced, for yourself.

Adventure Comics:
104 F $20, missing center-fold, Meskin's Johnny Quick.
145 G $75, compare: Barry's Johnny Quick.
216 F $15, Superman & Super boy: together.
226 F $10, Fradon
229 F $10, Binder's Super-boy.
243 G $13, Sullivan vs. Corbett.
253 G $11, Kirby's Green Arrow.
255 P $5, ditto
258 P $5, Elias' Green Arrow.
263 F $5, again
268 G $6, Siegel's (?) Superdog.

Airboy:
v5 n3 F $5, Starr/Inf: Heap
v10 n4 VG $15, end of Heap

The Aliens:
1 VG $7, Manning

All Star:
40 G $60 but portions of ad p missing; Broome's JSA

Amazing Spider-Man 7 P $20 Lee & Ditko
17 G $40 same
19 G $20 ditto
20 F $20 again
26 F $15 "

Animal Antics
17 G $5 Post's Presto Pete

Animal Comics
27 G $5 Kelly

Animal Comics
G $5 Kelly, Noonan
30 G $5 DuBois & Gollub

Aquaman
25 VG $7 Aquababy

Archie
31 G $10 Novick, Fagaly

Bambi
186 G $10 ist issue

Batman
156 G $5 Finger's "Robin Dies at Dawn"

Beetle Bailey
33 G $2

Betty & Veronica
2 G $35 luscious Frese

Blondie
38 VG $5

Boris Karloff
10 G $2 Orlando
12 VG $7 Torres
13 VG $5 Giolitti
16 G $2 Certa
19 VG $5 McWilliams

Brain Boy
2 VG $15
3 G $3
4 VG $15
5 VG $15 who wrote these?

Brothers of the Spear
2 VG $5 DuBois' favorite creation

Buzzy
41 $5

Campus Romances
1 G $11 Stallman

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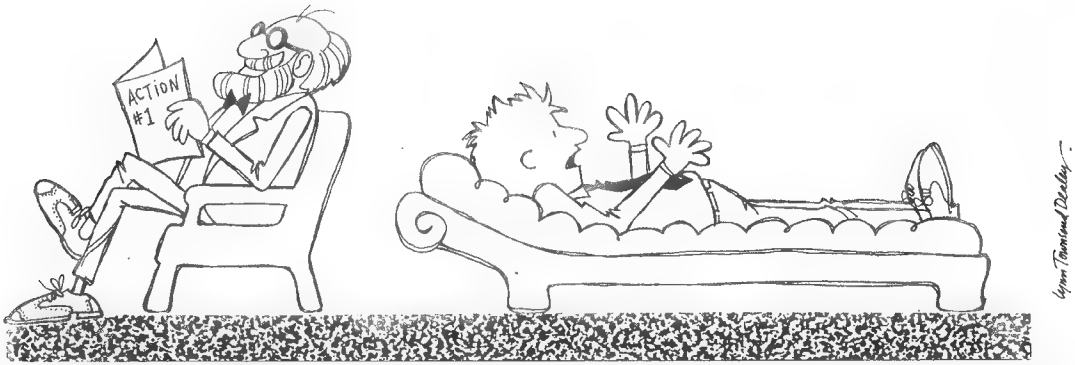

COMICS ON THE COUCH

by
John Townsend, Ph.D.
Clinical Psychologist

More than Fun: A Four-Part Series On Why We Read Comics

Part I: Bonding, The Four-Color Friendship

Hello...is there anybody in there?
-Pink Floyd, "Comfortably Numb"

The bed appeared to be a primitive tent, its comforter propped up at different crazy angles across the mattress. The room's darkness was offset by an eerie, almost phosphorescent glow centered deep inside the interior of the billowed sheets...a faint pearl within a cavernous cotton oyster-shell.

"Charlie, what in the world...?" A hand abruptly pulled the sheets aside from the outside, revealing a skinny ten-year-old boy in pajamas, propping a large lit flashlight over a four-colored magazine. His anxious mother fretted, "Reading those comic books again! Son, do you know what time it is?"

The boy, freckled and towheaded, looked up at his mother. "At least I'm reading, Mom."

Those of us who became comic readers in our pre-teen years will identify with Charlie's position: an inner drive to read and reread our best books, no matter how late it was, or how sleepy we were. Many of us paid high prices (allowance-and-time-wise) to stay in contact with comics.

Why did we make such sacrifices, such priorities? In this first of a four-part series, we'll take a look at the first of four basic developmental psychological needs that motivate us to do everything we do: pick a career, choose a mate, see a movie...and buy a comic. Hopefully, we'll gain some perspective on the underlying factors that helped draw us to the hobby.

And, before you say to yourself, "But comics are just fun—they aren't about deep dark secrets from my psyche"—I agree. They are really, really fun. But suspend skepticism, if you would, for a minute or two and try to entertain the possibility that maybe there are more factors involved in addition to the obvious. Just as the best characters and stories involve complexities, humans are also pretty interesting critters. So let's look at our first developmental need. It has to do with **attachment**.

Bonding: You are not alone

Try this experiment: picture **nothing** within your mind's eye. Outer space without stars; a sealed dark room; a subterranean cavern. Or, as one thinker put it: "What sleeping rocks dream of." That is nothing.

Now picture yourself alone in the blackness. The only something, forever spinning in the nothing. This is a picture of isolation, or what's called emotional detachment. It is a state of disconnecting from closeness to other human beings, or an inability to bond or attach. Many people live their entire lives, at some level, in this "nothing."

Detachment isn't all bad, however. How often do you listen to someone at work whom you don't really feel like attending to, nodding and saying appropriate "Uh-huh's", yet find yourself thinking about somewhere you'd rather be? We often need space to get away from intrusive people or situations.

Yet, detachment can be a problem. We are, at the core of our selves, relational beings. In fact, our most basic need is to bond, or attach to others. Knowing we are not alone, that someone else really understands our struggles, is the glue that holds life together. In fact, medical research indicates that the quality of our personal relationships is a factor in how long we live. Good, deep connections can lead to a longer life. Serious and chronic loss of relationship causes us to

give up on life sooner.

How do comics fit in with this need we have to connect? Rather than being an **escape**, comics can be an **entry** to our moving from isolation to attachment. They are an avenue to relationship. Let's see how this plays out in terms of the three primary components of bonding: welcome, empathy and safety.

Welcome. "Class, this is Charlie. He's new to the area. Let's say hello to him." It seems like a thousand solemn eyes stare at you from the desks. Ever have the experience of feeling like the new kid on the block? It may have been at a party, or changing jobs or meeting someone else's friends, or your first time at a con. But there is often within us an unease, the sense of being on the outside looking in. For many people, this seems like a way of life. "I thought **everyone** felt like he didn't fit in," a friend once told me. But this isn't how we're made up.

We have a deep need to feel welcome on the planet. The sense that we are wanted, that someone is moving toward us, rather than simply tolerating our presence. Reading comics has helped many a child find a place of invitation. Comics are written "toward" the child. He doesn't have to change who he is to get involved. Remember the back cover ads of the Gold and Silver Age books? They were invitations to learn to draw, to sell Clover or Grit products. They were all designed to be "child-friendly."

The same thing is true when you read comic plots. You know someone is making a career out of beating their brains out, trying to figure what will interest a kid enough to make him buy a book. That says, loud and clear, "you are welcome here."

Empathy. Think back over your important relationships over the past several years. Try to identify your "mind-meld" friends. A concept borrowed from Star Trek's alien Vulcan race, the "mind-meld" was a racial ability to enter the thought processes of another. Most of us have had someone in our lives who requires very little explanation to know what we are thinking or feeling. this part of bonding is called empathy, and is crucial to human growth and development. Empathy is someone's ability to enter our emotional world, to see and feel things the way we are experiencing them. This is the sense of being truly understood at our deepest level.

Why is empathy important? Basically, it's the "fuel" of life, our emotional "gasoline." Though there are times we'd like to deny it, none of us can really make it alone. Life is difficult enough. Every day we have hard decisions to make, and conflicts to wrestle with. Often, whether or not we feel understood by someone else will make the difference between a successful day and a failure; between a healthy and a poor self-image, and between connection and chaos. Being emphatically disconnected is often a prelude to many life problems.

Comics help meet our need for empathy, that of feeling "mind-melded" by another. Our attachment to a particular character, artist or writer can become a place to feel understood. Many of us "completest" may follow a character for decades. We'll develop an intense loyalty to someone simply because they can identify with us.

The other day I was talking with a nineteen year-old collector friend of mine. We were discussing a conflict he was having with his girlfriend. In the middle of the conversation, he blurted out, "I wonder what the Flash would do in this situation!"

My friend had made an empathic connection with the Flash. Reading many, many of his adventures had given him the sense of the character's values and personality. He felt that the Flash would "understand" the conflict. Sound crazy? Actually, it was a pretty healthy situation. He could have wondered what Thanos would have done, instead.

Safety. It's not enough, however, to feel welcome and understood. To develop as relational beings, we also need to know that we're safe—that the other person is stable, constant, and will be there for us. We need to know that we won't be criticized, put down or withdrawn from when we need support the most.

I think comics readers by nature tend to be a somewhat reflective and introspective group. They seem to ponder—observe what's going on around them, rather than knee-jerking their way through life. They are active people, but they also have the ability to be "Watchers."

Who hasn't had the experience of moving from a bad day, a personal conflict or a problem—to a four-color? That "Watcher" self scans the universe and rests safely on a comic. There, the world is more constant. The stories are thirty days apart; conflicts are, at some level, resolved; and the reader feels that things are somewhat in place.

We need a certain amount of constancy in an often unpredictable world. Think about when your favorite artist shifted from your favorite character to another; or when a character changed radically. There's an adjustment period that follows. How did the waxing and waning of Superman's strength affect you? Or the gritty-less gritty-then more gritty Batman shifts of the last half-century? Or, most significantly of all, the fallout around DC's Crisis #2. We're still recovering from that one.

For many of us, comics have provided a welcome, empathic and safe place to survive the rigors of life. They have helped us stay connected and attached to the world when it might have been easier to withdraw. So, next time someone interrupts you while you're recharging with a four-color, as ten-year-old Charlie's mother did with him, just look up and say, "Not now, Honey . . . I'm bonding."

Next issue: Comics and our drive to become an individual.

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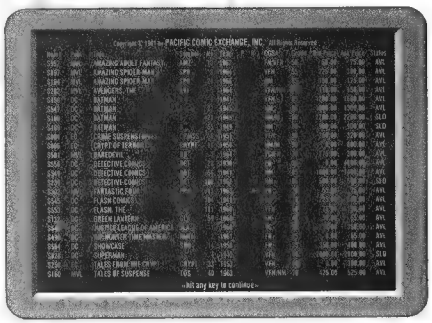

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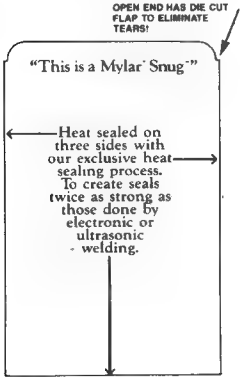
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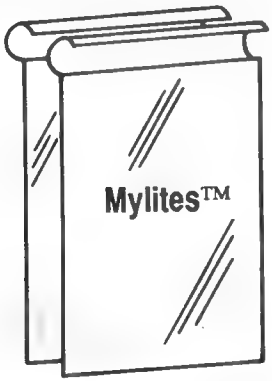

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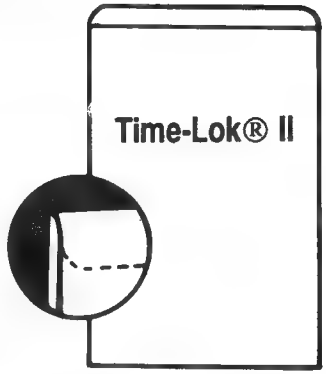

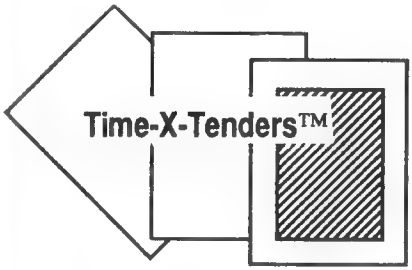

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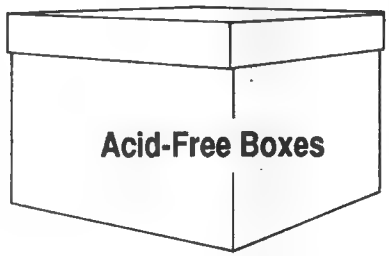

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The MARTIAN MANHUNTER CHRONICLES

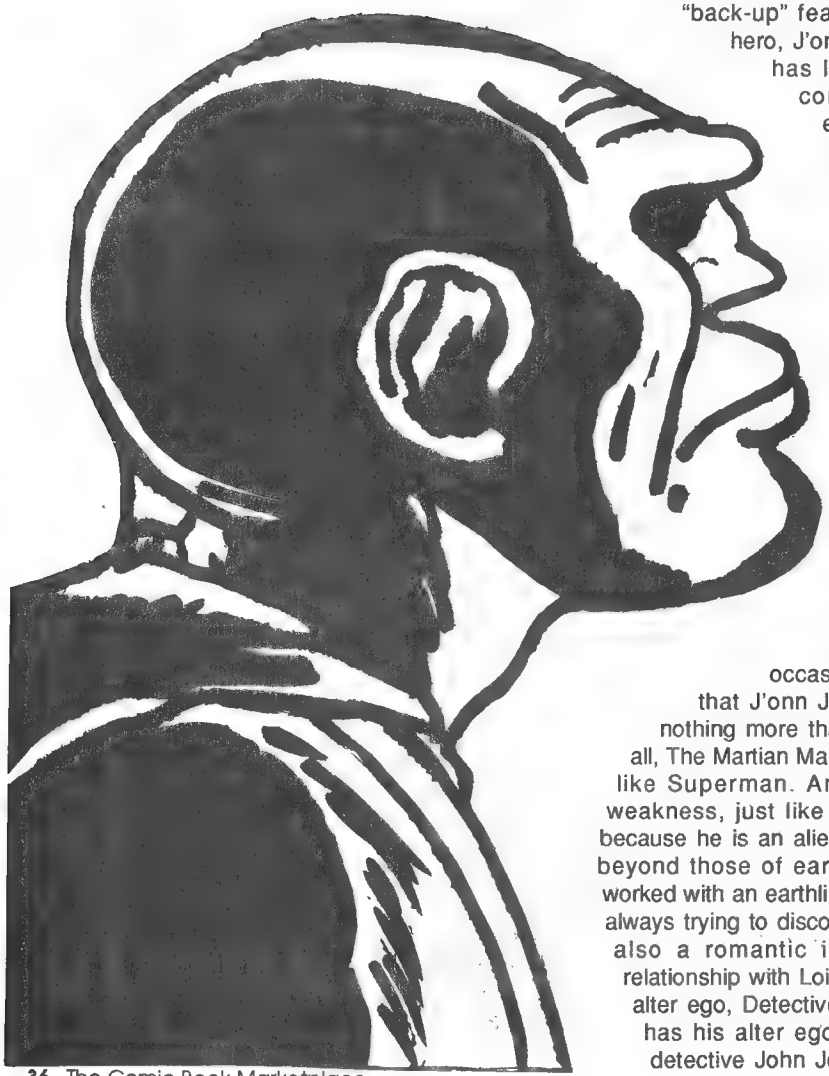
J'onn J'onzz

First Decade On Earth

by

Gary M. Carter

(Editor's note: CBM would like to thank Robert M. Overstreet for his kind permission to reprint this article.)



There are "back-up" features and then there are "back-up" features. The renowned DC super hero, J'onn J'onzz, Manhunter From Mars, has literally become legend among comic book collectors and enthusiasts around the world, in spite of his "back-up" position as the last story in nearly a decade of *Detective Comics*. His status as the starting point of the Silver Age of comics is still heatedly debated by comic book historian and fan alike. But whether or not *Detective* #225 wins the debate will make no difference to the myriad of J'onn J'onzz fans....their fascination with the "bald, green, caped pyrophobic alien in seven league boots" has little to do with status and a lot to do with good old fashion nostalgia.

This fond nostalgia is occasionally diluted by the suggestion that J'onn J'onzz, Manhunter From Mars, is nothing more than a "big green Superman". After all, The Martian Manhunter is from another planet, just like Superman. And he has fire, as an agent of weakness, just like Superman has Kryptonite. And because he is an alien, he has powers and abilities far beyond those of earthlings, just like Superman. He worked with an earthling female, Diane Meade, who was always trying to discover his secret identity, and who is also a romantic interest, just like Superman's relationship with Lois Lane. J'onn J'onzz has a secret alter ego, Detective John Jones, just like Superman has his alter ego, Clark Kent. Not only that, but detective John Jones' position on the police force

gives him convenient access to first hand reports about the latest shenanigans of the underworld, alien invasions, and global catastrophes, just like Clark Kent's job as a reporter with the Daily Planet provides similar access. Det. John Jones even calls his boss "chief" no less, just as Clark Rent affectionately refers to Perry White.

At first glance, it sounds like a strong case for the "just a second rate Superman" scenario. But actually, The Martian Manhunter is more than just a Superman "look-alike". J'onn J'onzz is more accurately described as a composite of BOTH Superman and Batman. Like the 102 Sherlock Holmes stories written by Sir Arthur Conan Doyle, the 102 Manhunter From Mars stories published in *Detective Comics* primarily showcased the investigative and deductive Powers of J'onn J'onzz, with less emphasis on his super powers than one might think. It was this story telling approach that made him the perfect supporting feature for, and compliment to, the king of DC detectives, Batman.

Even so, for the first four and one half years of his "life", J'onn J'onzz was relegated to "back of the book" status as one of DC's second string super stars. Then suddenly, without warning in early 1960, the Martian Manhunter was chosen by the editors and writers of *The Justice League Of America* to help found the colorful crime fighting organization, along with Flash, Green Lantern, Aquaman, Wonder Woman, and of course Superman and Batman. This notoriety propelled him from the "back of the book" status to a first string star in the minds of many avid readers. Still, the editors of *Detective Comics* gave fans of the Green Gladiator not even a single opportunity to see the Manhunter's colorful likeness on a cover. His earliest cover appearances on any comic were the three JLA tryout issues in *The Brave And The Bold* #'s 28, 29, and 30 and then later on the covers of JLA magazine. It was not until the Silver Age of comics was in full bloom and the famous (and controversial) "new look" Batman (and his co-feature The Elongated Man) took over *Detective comics*, that the Manhunter's next leap toward fame occurred.

The explosion of new and/or revamped super heros was irrevocably changing the comics industry in the sixties, including the publishing giant National Periodical Publication known to most as DC. Many of DC's sci fi/mystery titles had slumping sales and faced certain death because they did not cater to the growing fad of featuring super heros as the main bill of faire. This presented the editors at DC an opportunity to do something few in fandom thought would ever occur, placing The Martian Manhunter in a magazine of his own and, incredibly, featuring him on the cover. This momentous event took place in (and on the cover of) the June 1964 edition of *House Of Mystery* #143. It also ended 102 consecutive monthly Manhunter stories in *Detective Comics* published over an eight and one half year period.

House Of Mystery was a long running title that started way back in January of 1952 and was beginning to fizzle out by the mid sixties. When that famous June 1964 issue hit the stands, fandom beheld for the first time ever, J'onn J'onzz, Manhunter From Mars as a solo cover star!! His run as a star in *House Of Mystery* lasted until issue number 173, April 1968. And then, totally without warning, his solo adventures disappeared from the newsprint.

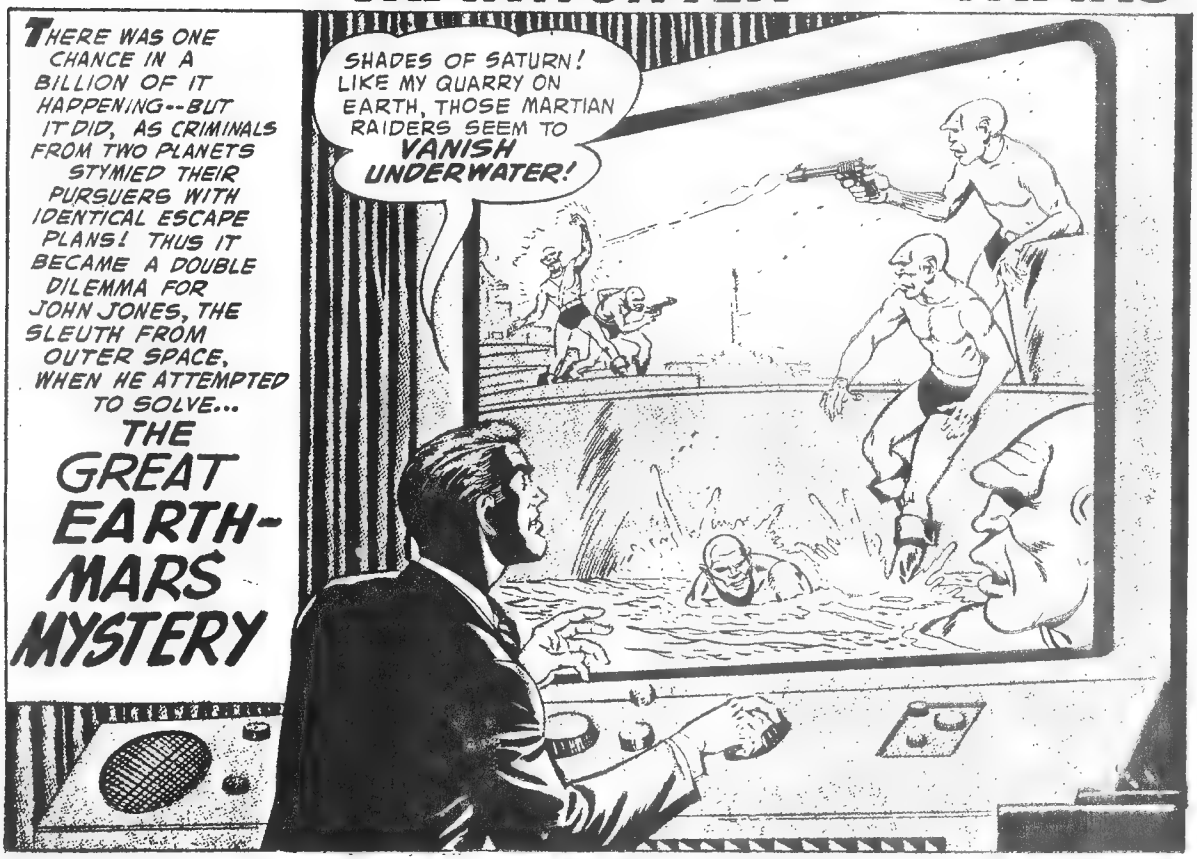
Comic Book collectors have zeroed in on these issues as "undervalued bargains" which will, in accordance with the natural economic principal of supply and demand, gradually cause an increase in prices. This is already happening as recent sales reports so aptly show. Another trend is also becoming evident. As these same collectors complete their runs of Manhunter *House Of Mystery*, they are beginning to focus more and more of their acquisitional energies on the truly scarce and beautiful (albeit pricey) Manhunter issues of *Detective Comics*.

At first glance, it sounds like a strong case for the "just a second rate Superman" scenario.

Collectors new to the hobby sometimes find these 102 issues of *Detective Comics*, which featured what many purport to be the best or "classic" Manhunter stories, financially out of reach or just plain unavailable. This, compounded with the sad fact that few stories have been reprinted, contributes additional impetus to the series being avidly collected at nothing less than a "frantic pace". But don't lay all the blame for high demand and high prices completely at the feet of The Martian Manhunter! It's those expensive little Batman stories (and covers), and the fact that another Batman movie is on the way, plus the increased awareness that comics from 1955 to 1965 are genuinely scarce in grade, that has elevated the price of the late fifties and early sixties *Detective Comics* to record levels.

And now that another *Detective Comics'* feature, J'onn J'onzz, Manhunter From Mars, is more collectable than ever, the prices of these Silver Age gems will likely continue to increase. Besides....what other comic (apart from *JLA* and a few *Brave And Bolds*) offers both Batman and Martian Manhunter? Ah, but never fear, ye of limited funds... We are here to shine the light of information on this well of Martian Manhunter/*Detective Comics* darkness! One may have a bit of trouble affording every issue of *Detective Comics* and *House Of Mystery* with a Manhunter story,

JOHN JONES MANHUNTER FROM MARS


THERE WAS ONE CHANCE IN A BILLION OF IT HAPPENING--BUT IT DID, AS CRIMINALS FROM TWO PLANETS STYMIED THEIR PURSUERS WITH IDENTICAL ESCAPE PLANS! THUS IT BECAME A DOUBLE DILEMMA FOR JOHN JONES, THE SLEUTH FROM OUTER SPACE, WHEN HE ATTEMPTED TO SOLVE...
THE GREAT EARTH-MARS MYSTERY
SHADES OF SATURN! LIKE MY QUARRY ON EARTH, THOSE MARTIAN RAIDERS SEEM TO VANISH UNDERWATER!

Splash panel from *Detective Comics* #236 Oct 1956. This little known issue tells of J'onn J'onzz' first contact with the planet Mars after his famous teleportation to Earth. This cleverly scripted story shows his parents and scenes from his home planet.

but, by perusing the information/checklist that follows, Manhunter fans (and other interested parties) can obtain some long overdue information on story titles, contents (that may affect future collecting and investment interest), as well as a little advanced trivia (with which to stump your friends) about J'onn J'onzz' first decade on earth!

YEAR ONE: Nov 1955 - Oct 1956

#225 Nov 1955 "The Strange Experiment Of Dr. Erdel" (Now famous and well known origin story that begins "You've seen all sorts of detectives in action—F.B.I. agents, private eyes, treasury men. But here—for the first time anywhere—is the most unusual of them all...a sleuth from out of this world! Yes—strait from Mars comes a man who patrols the streets of Earth on a quest to wage war against crime, a man

brought here by The Strange Experiment Of Dr. Erdel". He also learns about the reason for his fear of "Fire! The enemy of all Martians! I can do many things that earth men can't do—but I am vulnerable to flame! It is my one weakness!" Also introduced: Xymo Serum and Prof. Mark Erdel's Robot Brain.)

#226 Dec 1955 The Case Of The Magic Baseball" (Story heading reads "INTRODUCING JOHN JONES"). Considered a continuation of the origin story.

#227 Jan 1956 "The Man with 20 Lives" (First mention of Lt. Saunders, "Chief" of Detectives.)

#228 Feb 1956 "Escape To The Stars" (First mention of police Capt. Harding.)

#229 Mar 1956 "The Phantom Bodyguard" (Ad for Showcase #l.)

#230 Apr 1956 "The Sleuth Without A Clue" (Arrived on the newsstand Feb. 23, 1956. Five panel mini-origin retold.)

#231 Mar 1956 "The Thief Who Had Super Powers" (Features a martian criminal who can walk on water. First mention of atom vision, super willpower, super hearing, super vision. Three panel mini-origin retold.)

#232 Jun 1956 "The Dog With The Martian Master" (J'onn J'onzz demonstrates the power to nullify gravity and walk on water. First mention of x-ray sight and magnified vision. First appearance of Jupiter, his dog. Krypto didn't have to worry much about canine competition. Consider the fact that Jupiter was never heard from again!)

#233 Jul 1956 "The Ghost From Outer Space" (J'onn J'onzz pretends to be a ghost and haunt three criminals until they confess.)

#234 Aug 1956 "The Martian Convict" ("X-ray vision and invisibility.)

#235 Sep 1956 "The World's Greatest Magician" (J'onn J'onzz impersonates a magician in order to trap Jo Jo the clown, who else?)

#236 Oct 1956 "The Great Earth-Mars Mystery" (lst anniversary story. J'onn J'onzz story moves to the second feature instead of the last. J'onn J'onzz converses with his parents, "mom and dad", on a large unexplained interplanetary TV set. Great scenes of Mars, mention of the "Mother City" where J'onn J'onzz and family lived, Martian bandits called "canal raiders", and Martian fish called "Canal Carp".)

YEAR TWO: Nov 1956 - Oct 1957

#237 Nov 1956 "The Sleuth Who Went To Jail" (new power demonstrated "mind control over matter", J'onn J'onzz punches someone with his fist for the first time, back to third story placement.)

#238 Dec 1956 "Earth Detective For A Day" (2nd mention of Lt. Saunders, 1st mention of the annual Mars-Earth comet that causes J'onn J'onzz to lose powers for two earth hours, plus loss of fear of fire for the period.)

#239 Jan 1957 "Ordeal By Fire" (Story of robot firemen, J'onn J'onzz is made honorary fire chief.")

#240 Feb 1957 "The Hero Maker" (Space lightning spurts from J'onn J'onzz's eyes to melt truck tire.)

#241 Mar 1957 "The Impossible Manhunt" (Uses "super eyesight" to liquefy glass.)

#242 Apr 1957 "The Thirty Fathom Sleuth" (J'onn J'onzz transforms into a Martian Manta Monster.)

#243 Mar 1957 "The Criminal From Outer Space" (Great story about TOR, the robot criminal of Mars, "the most evil Martian creature that exists". Scenes of Mars. "...all Martians are weakened by fire, even robots. . .")

MOTHER...DAD! OF COURSE-- THESE RECENT SOLAR EXPLOSIONS... THEY MUST HAVE CREATED SPACE ENERGY THAT CARRIED MY RADIO WAVE TO MARS!
J'ONN--OUR LOST SON! WHERE ARE YOU SIGNALLING FROM?
I'M NOW A DETECTIVE ON THE PLANET EARTH! A BRILLIANT EARTHLING SCIENTIST DEVELOPED A MACHINE THAT TRANSPORTED ME HERE! I MISS YOU... BUT I'M HAPPY!
BUT... WHEN ARE YOU COMING HOME?
IT MAY TAKE YEARS TO FIND A WAY, MOTHER! MEANWHILE, I DEVOTE MY TIME TO FIGHTING EARTH CRIMINALS WITH MY SUPER-POWERS!
STRANGE... WE COULD USE A SUPER-DETECTIVE HERE, TOO...
SCIENTISTS PHOTOGRAPH SOLAR

J'onn J'onzz' first contact with his parents after coming to planet Earth.

#244 Jun 1957 "The Four Stunts Of Doom" (J'onn J'onzz takes a vacation in Hollywood and goes to work as a stuntman.)
#245 Jul 1957 "The Phantom Fire Alarms" (Gangsters learn Detective John Jones is really a Martian.)
#246 Aug 1957 "John Jones' Female Nemesis" (Ist Diane Meade, Police Commissioner's daughter with red hair. Minor hint of romance.)
#247 Sep 1957 "The Impossible Messages" (Truly mediocre story.)
#248 Oct 1957 "The Martian Without A Memory" ("Aladdin's Lamp" theme story, J'onn J'onzz loses memory.)

YEAR THREE: Nov 1957 - Oct 1958

#249 Nov 1957 "Target For A Day" (J'onn J'onzz impersonates the Governor.)
#250 Dec 1957 "The Stymied Sleuth" (J'onn J'onzz goes to the hospital.)
#251 Jan 1958 "Alias Mr. Zero" (J'onn J'onzz becomes a gangster.)
#252 Feb 1958 "Menace Of The Super Weapons" (Good story.)
#253 Mar 1958 "The Super Reporter" (J'onn J'onzz becomes a newspaper reporter for the Daily Clarion. Deflects meteor with super breath. Uses X-ray vision.)
#254 Apr 1958 "The One Man Army" (Whew. . .not so good.)
#255 May 1958 "World Wide Manhunt" (Same as above.)
#256 Jun 1958 "The Carnival Of Doom" (Amusement park called "WONDERLAND", toppling statue in the tunnel of thrills bears a striking resemblance to Elmer Fudd. J'onn J'onzz appears in alien form to scare crooks.)
#257 Jul 1958 "The King Of The Underworld" (J'onn J'onzz looking less like Neanderthal, more like modern J'onn J'onzz. Tries to be the head mobster in the gang.)
#258 Aug 1958 "The Jinxed Ship" (J'onn J'onzz takes an ocean voyage and meets the rogue ship.)
#259 Sep 1958 "The Getaway King" (Diabolical inventor, Monty Moran creates super scientific escape devices. Scenes of the city planetarium a la Batman.)
#260 Oct 1958 "John Jones' Super Secret" (Helps fellow officer regain lost confidence. Super breath, super tunnel boring, 1st 5 and 2/3 page story instead of the usual 6. This was because a 1/3 page Tootsie Roll ad was added to the end of all three stories, reducing each by 2 panels.)

YEAR FOUR: Nov 1958 - Oct 1959

#261 Nov 1958 "The Midnight Manhunter" (Story was a takeoff on "The Incredible Shrinking Man", 81 minute, black and white, Universal/International movie starring Grant Williams. Swiped scenes include the giant match and large furniture. The movie was released just a few months before this issue hit the stands. Great-shrink ray scenes, great story.)
#262 Dec 1958 "The Animal Crime Kingdom" ("This is your last chance to enter Tootsie Roll's name the bear contest". J'onn J'onzz fights trained animals at the "International Fair", like a worlds fair. Superb art.)
#263 Jan 1959 "The Crime Conjurer" (Ad for *Showcase* #I8, 2nd Adam Strange tryout issue. Dick Ruark, documentary film maker, is trying to make "A Day With A Detective". J'onn J'onzz notices that the Bijou theater is showing "Invasion From Mars" which is a takeoff on the film "Invaders From Mars" released five years earlier. J'onn J'onzz thinks "Why are Martians always depicted as invaders, when they're actually peace loving". Excellent story.)
#264 Feb 1959 "Menace Of The Martian Weapons" (A capsule of super weapons falls to earth and is seized by a criminal gang. Capt. Harding is the first human to actually see J'onn J'onzz transform into the Martian Manhunter, but is later convinced otherwise. J'onn J'onzz humbly remarks "I may be the most powerful being on earth.")
#265 Mar 1959 "The Fantastic Human Falcon" (Good story with an early masked villain.)
#266 Apr 1959 "The Challenge Of The Masked Avenger" (The best thing about this story is the ad for *Brave And Bold* #23.)
#267 May 1959 "John Jones' Farewell To Earth" (Great story in which Jovian Security officers, after capturing the criminal S'VOR, offer to take J'onn J'onzz to Mars on their way back to Jupiter. With Martians it's fire, with Jovians it's water.)
#268 Jun 1959 "The Mixed Up Martian" (A strange meteor cause J'onn J'onzz's power to go haywire. Suspiciously similar to a Red Kryptonite story.)
#269 Jul 1959 "The Man Who Exposed John Jones" (Less than adequate writing.)
#270 Aug 1959 "The Hunted Martian" (Takes place in the African jungle and is rather reminiscent of a Congo Bill story. Nice art.)
#271 Sep 1959 "The Lost Identity" (Great story where Dr. Erdel's robot brain is out of adjustment causing havoc with J'onn J'onzz. Four panel mini-origin unknown to most collectors.)
#272 Oct 1959 "The Super Sleuth's Bodyguard" (Even less than less than adequate writing.)

YEAR FIVE: Nov 1959 - Oct 1960

#273 Nov 1959 "The Unmasking Of John Jones" (Sensational story starring another genuine Martian, except that the editors decided to color him differently so we readers could tell the Martians apart. B'rett <possibly after the Maverick TV show?> has yellow skin and wears purple togs with a blue belt. Formula Z6 robs Martians of their super powers while they are

invisible. This is an important addition to J'onn J'onzz's power limitations and is continued as part the story line from this issue on. But the most important event of this momentous issue is that The Martian Manhunter goes public for the very first time and meets Capt. Harding in his Martian form.)

#274 Dec 1959 "The Human Flame" (J'onn J'onzz's existence is now known to the public. Introduction to the story starts with "Yes, the secret is out. . . ")

#275 Jan 1960 "John Jones' Pesky Partner" (J'onn J'onzz grows to giant size at will, before anybody ever heard of Giant Man. The classic Superman/Lois Lane/keep the identity secret plot. J'onn J'onzz uses a robot of himself to fool Diane Meade who is now a blonde.")

#276 Feb 1960 "The Crimes Of John Jones" (J'onn J'onzz pretends to have amnesia.)

#277 Mar 1960"The Menace Of Mr. Moth" (Pg note reminding us that J'onn J'onzz cannot use his Martian powers while he is invisible. Amazingly, Mr. Moth says "J'onn J'onzz, Manhunter From Mars", and yet didn't suspect that Detective "John Jones" had any connection to the Manhunter. This makes Mr. Moth the lowest IQ villain of the Silver Age. Too bad...his costume was great! This issue was on the stands at the same time as *Brave And Bold* #28, the 1st JLA tryout issue.)

#278 Apr 1960 "The Defeat of J'onn J'onzz" (Three pretty neat aliens from Venus disappoint us by turning out to be disguised police officers.)

#279 May 1960 "The Impossible Inventions" (Hiram Horner, an eccentric millionaire, who fancies himself an inventor. His inventions produce the obvious results for J'onn J'onzz. This issue was on the stands at the same time as *Brave And Bold* #29, the 2nd JLA tryout issue.)

#280 Jun 1960 "Bodyguard To A Bandit" (A real stinker.)

#281 Jul 1960 "The Menace Of Marsville" (J'onn J'onzz builds a real Martian city, complete with Martian atmosphere and gravity. Predictably, he loses his powers in the city while criminals gain powers. Nice art. This issue was on the stands at the same time as *Brave And Bold* #30, the 3rd JLA tryout issue.)

#282 Aug 1960 "The Girl With The Martian Powers" (3rd appearance of Diane Meade with red hair this time. A meteor, purported to be rodium, a rare Martian element. Its fumes, when inhaled supposedly impart super powers. You guessed it . . . it's all a fake to trap some crooks. Rather like a number of Superman/Lois Lane plots.)

283 Sep 1960 "The Amazing One Man Crew" (Not really that amazing.)

#284 Oct 1960 "The Courtship Of J'onn J'onzz" (4th Diane Meade story, red hair this time, classic bullet stopping badge excuse to cover up invulnerability.)

YEAR SIX: Nov 1960 - Oct 1961

#285 Nov 1960 "Menace Of The Martian Mandrills" (One of the all time classics, and actually humorous in its own way. *JLA* #I was on the stands.)

#286 Dec 1960 "His Majesty, John Jones" (J'onn J'onzz recounts "I was on Mars four years ago." Impersonates Rudolph, king of Horovia.)

#287 Jan 1960 "J'onn J'onzz kid Brother" (Heart warming tale which introduces J'onn J'onzz's Martian kid brother, T'omm. Nice scenes of J'onn J'onzz's Martian home and family. Dad, Mother, and Brother. T'omm is eventually returned to Mars for "Mom's sake". Three Panel mini-origin. *JLA* #2 was on the stands at the same time.)

#288 Feb 1961 "The Case Of The Honest Swindler" (Ist appearance of Larry Loder, J'onn J'onzz's friend.)

#289 Mar 1961 "J'onn J'onzz—Witch Doctor" (C+ story, *JLA* #3 was on the stands at the same time.)

#290 Apr 1961 "Lights, Camera,—And Doom" (A blonde Diane Meade makes her 5th appearance as a movie star.)

#291 May 1961 "The Second Martian Manhunter" (Dirk Giles, rich playboy, dresses up like J'onn J'onzz to impress his girl friend. *JLA* #4 was on the stands at the same time.)

#292 Jun 1961 "The Ex-Convicts Club" (Last issue with Roy Raymond, TV Detective.)

#293 Jul 1961 "The Girl Hero Contest" (Diane Meade competes with Sally Winters for J'onn J'onzz's approval, Diane Meade is still Blonde. Aquaman joins the Detective lineup, making it the only comic with THREE JLA characters as features. *JLA* #5 was on the stands at the same time.)

#294 Aug 1961 "The Martian Weakling" (Great alien beasts as J'onn J'onzz is transported to another dimension.)

#295 Sep 1961 "The Martian Show-Off" (Not much to show off about. *JLA* #6 was on the stands at the same time.)

#296 Oct 1961 "The Alien Bodyguard" (Diane Meade, who is still blonde, gets amnesia.)

YEAR SEVEN: Nov 1961 - Oct 1962

#297 Nov 1961 "J'onn J'onzz Vs. The Vigilantes" (Yep, he verses 'em alright. *JLA* #7 was on the stands at the same time.)

#298 Dec 1961 "The Man Who Impersonated J'onn J'onzz" (The first 12 cent issue of *Detective Comics* and a shock to the personal finances of young readers across the country. Instead of six comics for 60 cents, it's now five comics for 60 cents. Many of us honestly believed we would never live through the trauma.)

#299 Jan 1962 "Bodyguard For A Spy" (Diane Meade appears and has decided to remain a blonde until J'onn J'onzz dies in issue #226. *JLA* #8 was on the stands at the same time.)

The original "neandrathal" profile of the Martian Manhunter that made the look of his early stories so distinctive. This look was later abandoned in favor of a more "humanistic" appearance. Long time fans still view the early renderings as the "classic" Martian Manhunter.

#300 Feb 1962 "The J'onn J'onzz Museum" (Special Announcement: "next issue of *Detective Comics* will feature a J'onn J'onzz story that will be twice as long as usual". This is because Aquaman will be dropped from the Detective lineup. Issue #300 was on the stands Dec 28, 1961. *JLA* #9 was on the stands at the same time.)

#301 Mar 1962 "The Mystery Of The Martian Marauders" (Sensational landmark issue in which Dr. Erdel's Robot Brain is completely rebuilt' J'onn J'onzz RETURNS TO MARS AFTER 6 1/2 YEARS in the longest story to date, twelve pages. List #301 as a key issue on your want list! *JLA* #10 was on the stands at the same time.)

#302 Apr 1962 "The Crime Ring Of Mt. Olympus" (Rather good 12 pager.)

#303 May 1962 "The Great J'onn J'onzz Hunt" (Rather dismal 12 pager.)

#304 Jun 1962 "The Crime College" (Still Blonde Diane Meade has one line on page 12.)

#305 Jul 1962 "J'onn J'onzz Vs. Futureman" (Another Martian named B'enn B'urnzz <honest> battles J'onn J'onzz in a very long 12 pager. Good art and layout, C- script.)

#306 Aug 1962 "The Last Days Of J'onn J'onzz" (Not bad.)

#307 Sep 1962 "Alias Scarface Scanlon" (Not Good.)

#308 Oct 1962 "The Day John Jones Vanished" (Not even readable.)

YEAR EIGHT: Nov 1962 - Oct 1963

#309 Nov. 1962 "The Man Who Saved Earth" (Invasion of Earth by the planet Centuria, a great 12 page sci-fi story.)

#310 Dec 1962 "The Miniature Manhunter" (Very much like a Silver Age Atom story.)

#311 Jan 1963 "Invaders From The Space Warp" (The 1st ZOOK!)

#312 Feb 1963 "J'onn J'onzz' Pesky Partner" (The 2nd ZOOK!)

#313 Mar 1963 "The Wizard Who Conquered J'onn J'onzz" (Good villain named Argus Weede....No ZOOK!)

#314 Apr 1964 "J'onn J'onzz' Vs. John Jones" (3rd ZOOK! First mention of J'onn J'onzz's mountain hideout. Decent story in which Saturnian transforms into John Jones. Oil is the weakness of all Saturnians, natch! Good sci fi/alien lawmen yarn, plus still blonde Diane Meade gets amnesia. Didn't I remember something about amnesia in a previous story? Nah.)

#315 May 1963 "The Man Of 1,000 Disguises" (4th ZOOK! Zook calls his antennas ears. J'onn J'onzz transforms into the—Plutonian Bird Man and the Neptunian Water Man. Good Story.)

#316 Jun 1963 "The Bandits With Super-Powers" (5th ZOOK! Diane Meade gets super powers and flies, for real this time. Another one of those pesky meteors causes J'onn J'onzz to lose his powers.)

#317 Jul 1963 "Challenge Of The Alien Robots" (Ist mention of the city in which John Jones works as a detective. MIDDLETOWN! 6th ZOOK! Great villain named Jasper Dowd.)

#318 Aug 1963 "J'onn J'onzz' Enemy—Zook" (J'onn J'onzz story is reduced to 10 pages because Batman is increased to 15 pages. 7th ZOOK! Zook gets amnesia and forgets he is supposed to be the comedy relief.)
#319 Sep 1963 "J'onn J'onzz—Wizard Of 1463" (NO ZOOK! J'onn J'onzz vacations in Europe and stumbles into a time warp.)
#320 Oct 1963 "The Case Of The Golden Eagle" (8th ZOOK! Visiting French Police Inspector Rene' Dulac turns out to be a crook and Zook finally admits that his antenna aren't ears.)

YEAR NINE: Nov 1963 - Oct 1964

#321 Nov 1963 "The Cosmic Creature" (J'onn J'onzz's secret mountain hideaway is broken into <actually out of>. 9th ZOOK!)
#322 Dec 1963 "The Man Who Destroyed J'onn J'onzz" (Batman villain, Prof. Arnold Hugo, acquires Martian powers. The Chief and J'onn J'onzz discuss Batman. Little known Batman cameo in the last panel. Oh yes....lOth ZOOK!
#323 Jan 1964 "The Hobby Missions" (Interesting teleportation mask used in plot. NO ZOOK!)
#324 Feb 1964 "The Beast That Was J'onn J'onzz" (llth ZOOK! When your weakness is fire, turning into a fire breathing beast is a definite no no. Zook saves the day.)
#325 Mar 1964 "The Hero of 500 B.C." (12th ZOOK! This time J'onn J'onzz turns into a fire breather without the problems. Prof. Haggard's time machine makes for a good plot.)
#326 Apr 1964 "The Death Of John Jones" (Landmark key issue where it appears to the Chief and Diane Meade that Detective J'onn J'onzz is killed. Last appearance of all three characters. 1st appearance of the Idol Head Of Diabolu. Last J'onn J'onzz story in *Detective Comics* after 102 consecutive issues! Also 13th ZOOK!)

HOUSE OF MYSTERY APPEARANCES BEGIN:

#143 Jun 1964 "The Giant Maker" (First J'onn J'onzz cover in comic book history. Zook on cover. 10 page story.)
#144 Jul 1964 "The Weird World Of Gilgana" (J'onn J'onzz on cover. 10 page story.)
#145 Sep 1964 "Secret Of The Purple People" (J'onn J'onzz on cover.16 page story.)
#146 Oct 1964 "The Doom Shadow" (J'onn J'onzz on cover. 10 page story.)

YEAR TEN: Dec 1964 - Oct 1965

#147 Dec 1964 "The Orchestra Of Doom" (J'onn J'onzz on cover. 10 page story.)
#148 Jan 1965 "The Beings In The Color Rings" (J'onn J'onzz on cover.16 page story.)
#149 Mar 1965 "The Man-Thing That Unearthed Secrets" (J'onn J'onzz not featured on Cover. 9 page story.)
#150 Apr 1965 "The Supernatural Masterpieces" (J'onn J'onzz not featured on Cover. 9 page story.)
#151 Jun 1965 "The Doom From Two Worlds" (J'onn J'onzz on Cover. 16 page story. And lest we forget 21st appearance of ZOOK!)
#152 Jul 1965 "The Creature King" (Title on cover, J'onn J'onzz on cover.)
"Iwangus—Creature King" (Title inside, 10 page story.)
#153 Sep 1965 "The Giants Who Slept 1,000,000 Years" (Batman villain Prof. Arnold Hugo returns in a 15 page story.)
#154 Oct 1965 "The Mirror Martian Manhunter" (As J'onn J'onzz first decade comes to a close, he is not featured on the cover. 9 page story.)

J'onn J'onzz, of course, continued awhile longer in *House Of Mystery* until 1968 for a total of 28 stories. When you add them to the stories in *Detective Comics,* it totals 133 stories written exclusively for the character of The Martian Manhunter.

Today, He is still attracting the loyalty of fans around the world. In the last 20 years, or so, we have seen the character of J'onn J'onzz undergo some amazing and interesting variations....some comic and some violent; some adventurous and some boring; some psychological and some physical; and some well written and well drawn and some not so well written and not so well drawn.

But none of this "recent" experimentation and development would be possible without the original novel, and intriguing story line proposed way back in November of 1955. The charming nostalgia of the early J'onn J'onzz is underwritten considerably by some rather excellent science fiction concepts as well as a refreshingly clean and efficient story telling style. All this combined adds up to a genuine classic in the true sense of the word.

The joy of those late fifties Batman stories in *Detective Comics* was made doubly delightful by the presence of DCs most famous Silver Age "back up" feature, waiting patiently to capture our imagination at the back of the book. J'onn J'onzz, Manhunter From Mars, meant more to comic fans than just another story to fill up space like some back-up features. Rather, J'onn J'onzz balanced *Detective Comics* the way the right combination of foods balances the quality of a meal, the way the right combination of light and color balances the look of a room, and the way the right combination of experience balances ones life. The Martian Manhunter's first decade on earth was a struggle for the limelight that eventually came, at least for a little while. And if you don't think old green skin wasn't important, just try to imagine the cover of *Brave and Bold* #30 without him. See what I mean?

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36vg/fn.....12.00
37g/vg Intro Norman
Osbourne(GrGob)..14.00
38vf last Ditko..40.00
39vg/fn looks VF,heavy
color touch up...13.50
40g.....8.00
41fn..1stRhino..12.50
41g....".....3.50
42g/vg,43,44,49vg.6.00
43-46vf.....20.00
46fn/vf.....14.00
47fn.....10.00
48fn+.....12.00
50vf..Kingpin!...73.00
51fn.....".....15.50
52,53vf.....16.00
54fn.....8.50

AMAZING SPIDER-MAN
161nm.....".....8.00
162vf.....".....10.00
201,202nm.....15.00
230,241,243,246,247
all NM.....3.00
238nm.Hobgoblin..32.00
239nm.....".....15.00
249,250nm..".....4.75
252nm..new cost...6.50
253nm..1st Rose...3.50
254nm,257fn.....2.00
255vf.....1.00
256nm.....1.75
275-277,284,293,294
all nm.....5.00
278-280,282,283nm.1.50
285nm..Punisher..10.00
286,287,297nm.....3.00
299nm signed.....10.00
300nm.....22.00
301,302,304,305,312
all nm.....10.00
306-311,313-315nm.7.00
318-319,321-323,325,
328 all nm.....4.00
324nm.Sabretooth..9.00
326,327,329nm.....1.00
330,331nm.....1.50
332-337,341,342,345
all nm.....50
ANNUALS 4vf.....15.75
5,6fn.....3.25
10vf/nm.....2.75
11,12nm.....3.00
14nm.....5.00
15nm..Punisher...15.00
16-20,23nm.....2.50
21nm.....3.50
24nm.....1.50
G.S. 2vf/nm.....2.00
G.S. 3,5fn.....1.50
AIM Giveaway vf...5.50
" " nm...1.00
Spec Edition Spiderman
& Hulk.....2.00

ANIMAL MAN
2nm/m.....8.50
7-10nm/m.....3.00

APPLESEED Eclipse
1nm/m.....6.00

ASTONISHING TALES
1vf.....5.50
1fn,5vf.....3.50

ASTONISHING TALES
2fn/vf.....3.00
4,5,7fn.....1.75
5,6vg,8vg/fn.....1.25
8nm.....5.00
9vg.....45
11fn,14,15nm.....65
12fn..N.Adams.....1.00
13vf.17fn/vf,19nm-..75
27vf..Deathlok..10.00
28nm.....".....14.50
29fn(2).Guardians.5.00
30fn,33vf.Deathlk.6.00
34,36fn.....".....4.00
35vf/nm.....".....8.00

ATOM
31vf.....7.00
32vg.....2.00

AQUAMAN41fair.....60

AVENGERS 30-60% off!
1vg+glossy!....180.00
2vf/nm.gorgeous.190.00
6,7fn/vf.....34.00
8vf/nm.....58.00
10vf.....43.00
12,15vf.....27.00
12,13vg,17,18,19fn9.50
14vf/nm.....36.00
17g/vg.....4.50
19,22,23g.....3.50
20vg.....4.50
21,22vf/nm.....20.00
23vf/nm.....14.00
26nm.....16.00
27,29fn+.....6.50
30fn.....4 50
31,33,40vf/nm.....9.50
39vf.....7.50
42,44,49vf.....5.00
43,47,51,54fn.....3.00
44,52vf/nm.....6.50
45,47,49,50vg.....1.50
48nm.....7.75
48,55g/vg.....1.25
57nm-beautiful..24.00
58vf.....12.50
59,65vf.....5.50
60,64,66,70g.....75
61nm.....7.50
62vg.....1.25
63,65vf.....5.50
67fn/vf.....3.00
68vg/fn,87vg.....1.50

AVENGERS
69vf.....4.00
71g/vg.....1.00
72,74,76,77,79,82,85
all VG.....1.25
78nm.....5.00
80,86fn,83vg/fn...1.75
84,88g,98fair.....60
89,90fn/vf.....2.75
91vf/nm.....4.50
93fn/vf..Adams...14.00
94vg/fn..Adams....4.25
99g/vg.....1.75
100nm arrvl date.25.00
100vf/nm.....22.00
101,108fn,116fn/vf1.75
102fn/vf,111vg....2.00
103,106vg,124vg/fn1.00
104,118g.....50
107nm.....5.50
109vf.....2.75
110fn.....3.00
112vf/nm Mantis...4.75
112vg,113,120,122,123,
126 all FN.....1.25
115,119vg.....90
123,124,127,128,129,
130 all vf/nm....2.75
125nm Thanos cov..6.00
117,120,126nm.....3.00
129vf.....2.25
131,135,136vf/nm..2.25
132-134,136,139vf.1.75
137fn,141,142vf....1.00
140fn/vf.....1.50
143,146vf/nm.....1.40
144,146-163nm.....1.50
164-166nm Byrne...2.25
167nm Guardians...3.00
169-191nm.....1.25
192-202nm.....1.00
203-213,215-222,236,
237,248-251,254,282
all NM.....75
214nm Ghost Rider.3.50
267vf/nm,308-311nm..50

ANNUALS
7nm Starlin/Thanos/
Death of Warlock.14.00
9,13nm.....1.25
10nm 1st Rogue....3.00
G.S.3vf/nm.....1.50
SPOTLIGHT 26fn.....50

BATGIRL SPEC.1/2 off!
1vf/nm.....3.00
1nm.....4.00

BATMAN
251vg Adams/Joker.4.25
368 new Robin....12.50
404nm Year One....6.00
405-407nm.....3.50
426nm dead Robin..4.00
457nm new Robin2..4.75
ANNUAL 11nm.....3.00

BATMAN THE CULT
1nm/m.....8.00

BLACK GOLIATH 1976
1nm.....2.00
2-5nm.....1.00

BLACK KNIGHT
1nm/m.....50

BLACK PANTHER 1977
1nm...Kirby.....3.50
3nm.....".....1.00

BLUE BEETLE D.C.
1nm.....75

BEWARE THE CREEPER
2vf.....5.00

BEAUTY & THE BEAST
1,2nm.....50

CAPTAIN ACTION 1968
2vg.....2.50

CAPTAIN AMERICA
100nm- gorgeous.165.00
101vg.....8.25
102vf.....14.00
104,106vf/nm.....21.00
113vf-.....20.00
114,117-120vf.....6.00
128,129vf.....3.75
133fn.....1.75
140vg.....1.25
147-150,162-154,156-
158,160-171,177-179,
181,183 all NM....3.00
151,180vf.....1.75
155,159,176vf/nm..2.25
171-175nm..X-Men..7.00
172,173vf....".....4.00
174fn/vf.....".....3.00
173-175fn.....".....2.25
174g.....".....75
182,184-186,191,192
all NM.....2.50
187-190vf/nm.....1.75
217-240,242-246nm.1.50
241nm.Punisher....44.00

CAPTAIN AMERICA
247-255nm.(Byrne)..1.75
256-260,300,301nm.1.00
ANNUAL1vf,2vf/nm.6.00
3,4nm.....1.25
6nm...Wolverine..30.00

CAPTAIN MARVEL
1vg.....13.00
2fn/vf.....7.00
3,5fn.....3.00
4g.....1.00
5vg.....1.50
8vf/nm.....6.50
7,10vg.....1.25
8,9vf.....3.50
11fn/vf.....2.50
12,15,16vg.....1.00
13,19,21-23nm.....3.50
14,17fn/vf.....2.00
18,24fn.....1.50
25vg Thanos Cameo.3.00
26vf 2nd Thanos..13.50
27fn/vf....".....5.25
28nm 4th Thanos...9.00
29fn.....".....3.00
30vg.....1.50
31vg/fn.....1.75
32vf.....4.50
33fn/vf O.Thanos.5.00
34fn.....1.50
35,39,40vf.....60
36vf.....1.00
37,42vf/nm.....65
43-47,49-82nm.....75
48vg/fn.....35

G.S.SPEC. CAP MARVEL
1nm (Avengers).....50

CAPT. VICTORY 3nm..50

CAT, THE 1972
1fn.....1.75

CATWOMAN 1/2 Guide!
1nm/m.....7.50
2nm/m.....4.50
3,4nm/m.....2.50

CHALLENGERS/UNKNOWN
59vg/fn.....1.50

CHAMPIONS
1vf/nm.....6.50
2,4vf/nm.....2.75
3fn.....1.25
5-9nm.....3.00
12-15,17nm.....3.50

CLASSIC X-MEN
39nm 2nd Lee X-men4.00

CONAN 35-60% OFF GUIDE
1vf/nm.....80.00
2nm.....30.00
5vf.....17.00
7vf.....10.50
7vf/nm.....13.50
29vf.....1.50
42,54vf.....50
43,46,50fn.....4.00
53,55,58vg,61,72fn..25
62-65,79,80,82-86,88-
92,95-97,99nm.....60
100nm(2).....1.00
101-121,170,173nm...50
ANNUAL 2nm.....1.25
3nm.....1.00
4,5nm.....75

KING CONAN
1nm(5).....1.00
2-5nm(4).....75

CREATURES ON THE LOOSE
10vf 1st Kull.....7.00
36vf/nm.....70

CREEPER (BEWARE THE)
1fn..Ditko.....7.00

DAREDEVIL CHEAP!
1vf-..25% off!..350.00
3fn..looks VF, minor
tape.....42.00
4fn+.....31.00
5fn.....25.00
6fn.....16.00
7fn.new costume..21.50
8fn+ looks vf/nm,very
minor colortouch.13.50
11vg.....6.50
15g.....3.25
16vf..Spidey.....29.50
17fn.....".....17.50
18vf.....16.25
23,24vf/nm.....13.00
26vf.....8.50
25,26fn+.....6.50
27nm..Spidey.....20.00
28nm.....15.00
29vg.....3.25
33,37vg.....2.25
34fair.....60
35fn+.....5.50
36vf/nm.....11.25
38,40fn.....3.50
41,46fn+.....3.25
42,49vf/nm.....7.00
43vf..Vs.Cap.....8.50

DAREDEVIL
44,45vg.....1.75
47nm,51vf/nm.....8.25
50nm..Smith.....10.00
52vg.....".....2.00
53vf.....".....6.00
54,95,97vf.....3.25
55,61,63,69-70,75,78,
81,83,88,91,93,94 all
VG.....1.25
56,72,90,92fn.....1.75
57vf..reveals ID...4.50
59vf/nm,67,98nm...4.75
62fair.....30
64fn+.....2.00
77,99vf/nm.....4.00
78g/vg,79g.....60
82,98fn/vf.....2.75
100vf.....8.00
101,113,119fn.....1.25
102,104,118vf.....2.25
106g/vg.....50
108,110,116vf/nm..2.75
109fn/vf.....1.75
111,112vg/fn.....1.00
114vf.Deathstalker3.75
117,120nm.....3.00
121,122,126,130vf.1.25
123,125vf/nm.....1.50
124,127,128fn.....75
129fn/vf.....1.00
131vf/nm.Bulseye.13.00
132nm.....".....3.00
133-137,139-155nm.1.75
158nm..Miller.....26.00
159nm.....".....12.50
162nm..Ditko.....1.75
164,169nm..Miller.5.25
165-167,170nm."...4.00
171-175nm.....".....2.50
177-180nm.....".....1.75
181nm.Dth Electra.5.50
185-191.....1.00
192-194nm.....60
212,253,272nm.....50
238nm.Sabretooth..2.50
248nm.Wolverine...3.50
254nm TyphoidMary.6.00
ANNUAL 4nm.....2.50

DARK HORSE PRESENTS
1nm.1st Concrete.10.00
24nm.1st Aliens..20.00
34nm..Aliens.....5.00
35nm..Predator....5.00

DARK HORSE PRESENTS
36nm. 1st Alien vs
Predator-Painted.10.00
36nm/linedrawn....8.00
36vf/nm/painted...8.00

DAZZLER
1,2nm(X-Men).....1.00
3-8,10-12nm.....50
38nm..Wolverine...2.50

D.C. COMICS PRESENTS
26fn 1st Titans..2.50
41,72nm.....2.00
77,78nm Alan Man...4.00

D.C SPECIAL
1vg.....1.00
20fn/vf.....60

DEFENDERS
3fn+.....2.25
4vf/nm.....5.00
4fn.....1.75
5,8nm.....5.50
5,6,8vf.....4.00
7fn/vf.....2.75
7g.....65
9fair.....25
11vg/fn,14,15vg.....75
12,13,16,20,23,25 all
fn.....1.00
16,24vf.....1.50
17,22nm.....2.00
19,21fn/vf.....1.25
26,28vf.Guardians3.75
26-29vf/nm.....4.75
27,29nm.....".....5.25
30,33,36vf/nm.....1.25
31-37,39-50nm.....1.50
51vf/nm.....90
52-58,60-65,67-72,76-
78,81-85,97-100,103,
105,110,111,134,135,
141,145 all NM....1.00
73vf.Foolkiller...2.50
73-75nm..".....3.25
98nm..GhostRider.2.00

DESTROYER DUCK
1nm,.1stGroo.....2.00

DETECTIVE COMICS
403,500nm.....4.00
575nm..Year2.....7.50
576-578nm Year 2..6.00

DEVIL DINOSAUR
KIRBY CULT CLASSICS!
1-4,8NM.....1.00

COMICS, CHEAP? PRICES 30, 40, 50,

DOC SAVAGE 1975
1vf/nm.....3.75
2,7vf.....1.00
3,5,8vf/nm.....1.50
4,6nm.....2.00

DOCTOR STRANGE
171,173vf/nm.....12.00
171fn.....4.50
172,176g.....1.50
173,174vg.....3.00
177vf-.....8.50
180g/vg.....2.25
1nm...June'74 ...18.00
1vg.....3.25
2vf.....4.50
2fn/vf.....3.00
3nm.....3.50
3fn.....1.50
3,4fn/vf.....2.00
4,5vf.....2.75
6vg.....50
7vf.....1.25
8fn/vf.....1.00
9,11vf/nm.....1.50
10,12-26nm.....1.75
27-30,33,34,41-51,53,
54,60,61nm.....60
64vf/nm.....50
ANNUAL ivf/nm.....90

ELEMENTALS Comico
1nm/m.....3.50

ETERNALS KIRBY IN ALL!
1nm.....1.25
2-13nm.....75
14,15vf/nm.....65
ANNUAL 1nm.....1.00

EXCALIBUR
Spec. Ed. inm.....6.00

FANTASTIC FOUR
15g.....10.00
17vg.....22.00
18fn.....35.00
22fn.....16.00
24g,32,33,36vg....5.75
25vg.....30.00
37fair.....1.50
44,52,55,56vg.....4.25
45fn/vf.....9.00
47vg/fn.....5.00
48fn+.glossy/wht pages
very nice.....60.00
50fn.SS vs Galac.30.00
51fn+.....6.00
53vg.Orig Panther.5.00

FANTASTIC FOUR
54vg.56g/vg.....3.00
57vf-.Silv Surf..12.00
59fn.Silver Surf..6.75
60vf/nm."....."..17.00
61,62,64vg.....3.25
63g/vg,72vg.....2.50
70fn,71,79vf.....5.50
73,83,86,93,94,96
all VG.....1.75
74vf/nm.....10.00
75g,89,90vg.....1.25
78vf.....7.75
77fn.....4.00
78,81fn,91,95fn/vf2.75
80g.....65
82vf.....4.50
84,85,87vf/nm.....6.00
86vg/fn,97fn.....2.00
92,98vf/nm.....5.00
99vf.....4.00
101fn.....11.75
101,105-107g.....60
102g/vg,111vg.....1.00
104,119fn/vf.....2.25
108vf/nm.....4.25
109,116g/vg.....75
110,118fn.....1.75
112vg.ThingVsHulk.4.00
113-115vg.....1.25
117vf.....2.75
120vf/nm,123vf....3.50
121nm.Silv surfer.8.00
122vf/nm.....5.00
124-126fn/vf.....1.50
127,130,137,141,142
all G/VG.....60
128vg,132,134,148,149
all vg/fn.....1.00
129,131,135,138,139,
143-145,147 all vg..75
130,137,141,142g/vg.60
133,136fn.....1.25
140g.....40
146vf/nm.....2.25
150fn,152vf.....1.50
151,153,158,159fn.1.00
154,160fn/vf.....1.25
155vg/fn.....60
156vf.....1.75
157fn/vf.....1.50
161,169,177,180nm-1.20
166-168,170-176,178,
179 all nm.....1.35

FANTASTIC FOUR
181-193,195-199nm...80
200nm.....2.50
202-206,208,219,222-
231nm.....65
209,210,212,213,215,
216,218,220,221nm...65
232,236,250nm.....1.50
233-235,237-249nm.1.25
252,257,261,262,269,
270,272-274,276-278,
285 all NM.....1.00
289,316,320,331,333,
334 all NM.....50
347nm..(A.Adams)..4.00
348,349nm....."....2.75
FF Roast 1nm.....1.75
FF Vs X-Men 2nm...1.25
ANNUAL7vf.....6.50
9g/vg.....75
11,12,14nm.....2.50
13vf/nm.....2.25
15,17,19nm.....1.50
GNT SIZE 8vg.....65

FANTASY MASTERPIECES
1nm(1974) SS rprt.1.50

FIRST ISSUE SPECIAL
7,9nm.....50

FLAMING CARROT Renegad
5-7nm/m.....9.00

FLASH, THE
217vg/fn..Adams..1.50

FLASH 1987
1vf/nm.....5.00
2nm.....4.00
3nm.....2.50
5nm.....2.00

GARGOYLE
1,3,4nm.....25

GHOST RIDER 1973
5g.....1.50
10fn.....3.00
18vf/nm.....6.00

GHOST RIDER 1st prnts
2,5nm/m.....8.00
3,6nm/m.....4.50

G I JOE
4,5,8,9,10nm.....4.50

GIANT SIZE CREATURES
1fn.....25

GIANT SIZE SUPER STARS
1fn/vf..FF.....3.25

GODZILLA 1977-Marvel
1nm.....2.00

GODZILLA 1977-Marvel
3-5,7,9,10nm.....1.50
11,12,14-16,18,20-22
all nm.....1.00

GREEN ARROW 1nm...4.00

GREEN HORNET Now '89
1nm.....10.00

GREEN LANTERN
39g.....3.00
123nm.....50

GR. LTRN.EMERALD DAWN
1nm/m.....6.00
2nm/m.....3.00
3,4nm/m.....1.50
5,6nm/m.....1.00

GRIPS Silverwolf Comic
1nm/m..T.Vigil....9.00

GROO Pacific
1nm.....20.00
2nm.....13.00
3nm.....11.00

GROO Epic
1-20nm.....2.50

GUARDIANS OF GALAXY
1nm/m.....4.00

HAWKEYE
1vf,2-4nm.....75

HAWKMAN 1nm (1986).75

HAWKMAN 1964
1fair.....9.00
17vg.....1.75

HELLBLAZER
1nm/m.....7.00

HOWARD THE DUCK
1vf.....2.00
2vf.....50
2vf/nm.....75
3-11nm.....50
12,13nm..Kiss.....2.00
14-19,21-26,28-30nm.35
ANNUAL 1nm.....35

HUMAN FLY 1977
1nm...Spidey.....1.50
2nm..Ghost Rider..3.00

ICEMAN
1nm.....1.00
2,4nm.....75
3nm..Ghost Rider..1.50

INCREDIBLE HULK
5vg..1963.....50.00
102nm..Origin....105.00
103vg/fn.....10.00
104vf/nm.....30.00
105,107fn.....6.50

INCREDIBLE HULK
106,108fn/vf.....9.50
106vg/fn.....4.50
108vg.....4.25
109,110vf.....6.50
111vg.....1.75
112vf/nm.....7.00
113g.....65
114-117fn,119vf....2.50
118,121,134-136vg.1.00
120vf/nm.....3.50
122g,129,137g/vg....75
123vg/fn,150fn/vf.1.25
124,128,145fn.....1.50
125fn/vf.....2.00
126,130vf/nm.....3.25
127,131,132vf.....2.50
139fn/vf,143vf/nm.2.00
142g/vg.....50
144,155,156,166,173-
175 all FN.....1.00
147g.....35
148-149,157vf.....1.50
150,165,167,169,179
all fn/vf.....1.25
151,153,154,159-161,
163,164,170,171vg...70
152,168nm.....2.25
158g/vg,189vg.....50
162,177fn.....1.25
172vg,185vg/fn.....65
178vf.....1.85
180nm.Wolverine..45.00
180vf....."....30.00
181nm....."....195.00
182vf....."....22.50
183,186,190,191,193,
194,196vf.....1.25
184,187,198,197-199
all NM.....1.50
185vg/fn.....80
188,192fn/vf.....90
200vf/nm.....90
201-222,224-240nm.1.00
241-262,301,302,307,
310,321,328nm.....60
337nm..McFarlane..6.00
340nm.Vs Wolver..65.00
344nm.....3.25
345nm.....4.00
350,359nm.....1.50
363nm.....1.25
377nm/m new Hulk..4.75
ANNUAL 2vf.....9.25

INCREDIBLE HULK
ANNUALS,7nm.....1.50
" 8nm.....75
" 8,9,15nm...1.00
G.S. 1fn.....75
Vs Wolverine ivf...4.00

INHUMANS
1vf.....90
2-12nm.....60

INVADERS
1vf/nm.....4.50
2-10,20nm.....3.00
11,12,14,16-19nm..2.25
20vf.....1.50
21nm.....1.75
23-25,27,29-32,35,38,
39,41,annual1nm..1.25

IRON FIST Byrne's best
3.5vf/nm.....4.50
4,5nm.....5.25
6-10vf/nm.....3.25
7-10nm.....4.00
7vf.....2.50
10-13nm.....3.00
11fn/vf.....1.25
11vf.....2.00
12vf/nm.....2.25
14vf..Sabertooth.45.00
15vf/nm..X-Men...13.00
15vf....."....10.00
15fn....."....6.00

IRON MAN
1fn/vf looks vf+, has
almost invisible long
cornercrease...130.00
2fn/vf.....40.00
3fn/vf.....30.00
4vf/nm.....35.00
5fn/vf.....21.00
6,7vf.....17.50
8nm.....26.00
9,10fn/vf.....10.00
11-13nm.....21.00
14vf.....13.00
15fn.....7.00
16,18fn.....5.00
17fn/vf.....6.25
19fn+.....5.50
20vf.....8.50
21,24,28vf/nm....7.50
22,33,37,39vf....5.50
23,35,36,40nm.....9.00
25,30-32vg.....1.75
27,28,38,41,42fn..2.50

IRON MAN
29g.....65
34vg/fn.....2.00
43,54fn.....2.25
44vg/fn,66fn.....1.65
45fn/vf.....3.25
46,48,50nm.....6.25
47fn/vf.....5.00
48,49vf/nm.....5.25
52,60,66fn.....1.75
53nm.....5.50
57,63vf.....3.00
58,64,70fn/vf.....2.50
59,63vg.....1.00
61,62,65,66,67,69
all nm.....4.50
68vf..Starlin.....4.00
71,78,81,82,91nm-.3.00
72,74,76-78,84,88,89
all vf.....2.50
73,80,83,92fn/vf..2.00
75,85-87,93-99nm..3.50
100nm.....8.00
101-112nm.....2.00
113-117vf/nm.....1.35
118vf/nm,119,120nm2.25
119,120,123-126 all
vf/nm.....1.65
121,122,129-134nm-..90
130,131,135-149nm.1.20
150nm.....1.65
151-168,171-199nm.1.00
169nm..New IM.....4.50
170nm...."....2.50
200nm.....2.25
201-205,232,240,249
all nm.....75
ANNUAL ivf.....5.50
3vf/nm.....1.50
4vg.....50
5,6,7,9nm.....1.00

IRON MAN & SUBMARINER
1vg.....24.00

JACK OF HEARTS
1,2,4nm.....50

JOURNEY INTO MYSTERY
85fn..1st Loki...45.00
86fn.....29.00
89fn+..Origin....33.00
90fn,96fn+.....16.00
98vg,103fn.....8.00
108g/vg.....3.75
109vg,113,119vg/fn5.00
111,116,122vg.....4.00

JOURNEY INTO MYSTERY
121fn/vf.....9.50
122vf.....12.00

JUNGLE ACTION
5fn..Black Panther..85
8,14vg....."....35
9,15,16fn....."....50
10g/vg....."....25
17fn/vf....."....80

JUSTICE LEAGUE new
1nm/m.....8.00
2nm/m.....4.50
2vf/nm.....2.50
3nm/m.....3.50
4nm/m.....3.00
5-7nm/m.....2.50
Annual ivf.....4.50

JUSTICE LEAGUE EUROPE
1nm/m.....5.00

KARATE KID 1vf/nm...50

KAZAR THE SAVAGE
1-11,15nm.....50

KITTY PRYDE& WOLVERINE
1nm.....4.00
1vf/nm.....3.00
2-6nm.....2.50
5vf/nm.....1.75

KULL 1971
1vg.....75

LEGION OF SUPER-HEROES
1973 #1vf.....3.00
1984 #37nm.....6.00

LOGANS RUN 66% off!
1nm.....65
3nm.....40

LONG SHOT
1nm.....14.00
3nm (off center)..5.00

MACHINE MAN KIRBY
1nm.....1.25
4-6,9nm.....50
MINI SERIES 3nm.....50

MAGIK
1,2,3nm.....1.00

MANHUNTER 1nm.....50

MANTHING 1st
1fn.....2.50
2fn.....1.25
3fn/vf. Foolkiller.2.00
3g....."....50
4nm.....1.50
5,10fn.....50
7,8nm.....1.00
9,11vg,16,18,22fn...35

MANTHING 1ST
12,13,21fn/vf.....50
14,15,20vf.....60
17,19vg.....25
GNT SIZE 1vg.....50

MANTHING 2nd
1-11nm.....50

MARVEL AGE
1nm.....1.50

MARC SPECTOR: MOON KNIGHT
8,9nm..Punisher...4.00
10-21nm.."....2.25

MARRIED W/CHILDREN NOW
1nm/m.....5.00
2nm/m.....3.00
3nm/m.....2.00
4,5nm/m.....1.00

MARVEL & DC PRESENTS
1nm..TT & X-Men...5.50

MARVEL CHILLERS
1vf/nm.....75
5,6nm.....50
2vg,7fn.....25

MARVEL COMICS PRESENTS
1nm/m.....4.00
40nm.....1.00
48-50nm/m.....1.75

MARVEL FANFARE
1,2nm.....4.50
3,4nm.....3.00
5nm.....1.50
6,10,11,14,42,44nm1.00
12,13,15vf.....75

MARVEL FEATURE
1vf..1stDefenders15.00
3nm..Defenders...10.00
3g....."....1.25
4fn....Antman....1.50
4vg....."....1.00
5,6vg....."....75
7-10fn/vf.."....1.25
11fn/vf.HulkVsThin2.25
12nm.Thanos12/73.5.00

MARVEL GRAPHIC NOVEL
5nm X-Men-1st prt.6.00

MARVEL PREMIERE
1vg....Warlock....3.00
2fn/vf....."....3.75
4vg.....1.00
4vf/nm.....3.00
6,7,27vg,13fn.....75
8vf,12nm.....1.50

MARVEL PREMIERE 1/2!
10vf.....2.00
11vg/fn.....40
14vg.....50
15vg/fn.IronFist..3.50
16fn,21,24fn/vf...1.25
22fn.....1.00
25fn.Byrne IronFi.2.00
25vf....."....3.00
26fn..Gh Rider....2.50
30-42,44,47-49,51,54-
57,61 all NM.....50
58-60nm..Dr.Who.....75

MARVEL PRESENTS 1975
1vf.....1.25
1fn.....1.00
2fn.....75
3nm....Guardians..4.00
4,5,7,8,11,12nm.".6.00
6vf/nm....."....5.00
10nm..Guardians...7.00

MARVEL SPOTLIGHT
1g.....70
3g.....25
6,8fn.Ghost Rider.9.00
6vg....."....6.00
9nm....."....17.50
9g....."....2.00
10,11vg...".....4.00
12fn.1st SonSatan.1.50
17fn/vf.....75
22vf/nm..Gh.Rider.4.00
23g.....25
24vf,25vf/nm,27nm.1.00
27,28,32,33nm.....3.50
30,31nm.....1.00
V#2, 1-3nm.....50

MARVEL SUPER-HEROES
12vf.1st CapMarv.32.00

MARVEL SH CONTEST CHAM
1,2nm.....2.75
3vf.....2.00

MARVEL SH SPRING SPEC.
1nm.1990,$2.95c...1.50

MARVEL SH SECRET WARS
1nm.....1.75
2-5,9,10nm.....1.00
6nm..new Spidey...3.00

MARVEL TALES
212,228-232nm.....1.00

MARVEL TEAM-UP
1fn.....11.00
2nm.....10.00
3vf.....6.50

MARVEL TEAM-UP
4vg.....3.75
5fn.....2.00
6,10fn/vf.....3.00
7,8vg,14vg/fn.....1.35
9vf.....3.50
11,17fn,15vg.....1.85
12vf.....3.00
13,16,19vg.....1.00
18g.....50
20fn/vf.....2.00
21,22,25,28,29fn..1.25
23fn/vf.....1.50
24,26,27vf.....1.85
30vg/fn,33,38fn...1.00
31,32,35,36vf.....1.50
34,39,40fn/vf.....1.25
37,41,42,44,45,47-50
all nm.....2.25
43vg.....75
46nm..Deathlok....6.00
51,52,56,57,61-74,76-
78,80,89 all NM...1.20
53nm..Byrne X-Men.6.50
58nm..Ghost Rider.3.00
54,55,59,60nm.....3.25
75,79nm..Byrne....1.75
81-85,87,90,93-99nm.85
86nm..Guardians...2.00
91nm..Ghost Rider.3.00
100nm.Karma/Miller5.00
101-108,112,115,116
all NM.....50
117nm..Wolverine..7.00
118,119,132,145nm...45
148fn.....25
150nm..X-Men.....1.75

ANNUALS
1nm..early X-Men...7.00
2-4nm.....75

MARVEL TWO-IN-ONE
1g/vg,2vg/fn,3fn..1.50
4vg.....1.00
5vg..Guardians....2.00
6fn/vf.....3.00
7vf.....1.75
8fn..Ghost Rider...2.00
9,10nm.....2.50
11,12,14-20nm.....1.50
13vg/fn.....60
21-26,28,29,31-40
all NM.....1.00
27nm..Deathlok....3.00
30nm.2nd Spidwoman2.00

MARVEL TWO-IN-ONE
41,42,44,46-48,58,59,
61-65,67,68,70-78nm.50
43,50,53,55nm.....1.25
51nm..Miller.....1.50
54nm.Death/Dthlok.7.00
69nm..Guardians...1.00
84nm.AlphaFlight..1.50
ANNUAL1nm.....1.75
2nm..Starlin/2ndDeath
of Thanos/Thanos saga
ends.....20.00
3-5nm.....50

MARVEL UNIVERSE
1nm.....3.00
2nm.....2.50
3,5nm.....2.00

MASTER OF KUNG FU
19fn/vf.....2.00
80vf/.....50
ANNUAL1vf/nm.....1.50

MASTERWORKS
1,2nm.....1.00

MICRONAUTS
1,37nm.....1.00

MOON KNIGHT 1980 '
1nm.....1.25
2-31nm.....50
V#2,2,3nm.....50

MS MARVEL
1nm.....1.00
2-23nm.....50

MS.MYSTIC#1nm.....1.00

NAM
1nm/m.....4.50
52nm/m.Punisher...4.00
53nm/m.....3.50

NAMOR1nm.....2.00

NEW MUTANTS
1nm/m.....6.00
2,3nm.....2.50
4-10,21nm.....2.00
11-20,22-30nm.....1.50
31-54nm.....1.00
86nm.....7.00

NICK FURY, SHIELD 1968
1vf/nm.....20.00
2nm.....11.25
8nm.....3.00
V2,#1nm..1989.....75

NEW TITANS 1/2 Guide'
80nm.newRobin....3.25
61nm. " "....2.00

ORDER FROM: TONY STARKS 4100 FORREST GREEN DR. NEWBURGH, IN 47630 812-858-5516

60% & MORE OFF GUIDE. SAVE $$

NOT BRAND ECHH
3fn.....2.25
3,4,7,13vg.....1.50
4g.....75
6vf/nm.....5.50
NOVA 1976
1nm.....2.00
2-11nm.....1.00
12nm.....1.25
13-25nm.....60
OMEGA THE UNKNOWN
Cult Classics!
1nm.....2.00
2-7,9nm.....1.00
8nm..2nd Foolkilr.4.00
9nm."....."....6.00
PEACEMAKER D.C.
1nm.....75
PHANTOM STRANGER mini
1nm.....75
PHOENIX / UNTOLD STORY
1nm.....4.25
LUKE CAGE/POWERMAN
1vf/nm.Luke Cage.11.00
2g/vg,10vg.....60
4vf.....3.50
5nm.....5.00
6vf.....2.25
11vf/nm.....1.75
13vg,22fn.....60
14vf,19fn,28nm....1.50
15,16nm.....2.00
17nm..Powerman....6.00
25,29,30vf/nm.....1.25
26vg.....50
32,33,37,38vf.....75
39-41vf/nm.....90
42-47nm.....1.00
48-50nm.Byrne.IF..2.00
51-56,58-60nm.....60
61,63-65,67-74,77,79
all NM.....50
66nm.2nd Sabrtth.20.00
75nm.3rd...."....10.00
POWER PACK
6nm.....1.00
27nm..wolverine...8.00
PUNISHER Mini Series
1nm.....30.00
2nm.....16.00
3nm.....10.00
4vf.....5.00
PUNISHER
1nm/m.....16.00

PUNISHER
2nm/m.....9.00
3-5nm/m.....5.00
10nm/m.....15.00
11-15nm/m.....4.00
16-20nm/m.....2.50
20-22,25,27,29nm..1.50
Annual 1nm/m.....7.00
2nm/m.....3.00
PUNISHER WAR JOURNAL
1nm/m....J.Lee...11.00
2nm/m."....7.00
3,4,5nm/m..."....6.00
6nm..Wolverine...12.00
7nm/m...."....6.00
8nm.....3.00
14,15nm/m.....1.00
QUASAR 7nm.....50
RAWHIDE KID
36vg/fn.....3.50
39fn.....5.00
45fn+ Origin.....8.00
54vg/fn.....1.75
56,62fn/vf.....3.25
58,59vf.....4.00
63fn.....2.50
REALM, THE Arrow comic
4nm 1st Deadwrld.10.00
RED SONJA 1977
1nm.....1.00
2-5nm.....75
6-10,14nm.....35
RED TORNADO
1nm.....50
ROBO-COP 1nm.....5.00
ROCKETEER SPEC.EDITION
1nm/m Eclipse.....9.00
ROM 1,16nm.....1.25
SANDMAN 1989
1nm/m.....20.00
8nm/m.....6.00
SAVAGE SHE-HULK 1982
1nm.....3.50
2,4-10nm.....1.00
11-19nm.....75
SECRET WARS II
1-8nm.....50
SGT FURY
29vf/nm.....5.00
35,42vg.....1.00
53,56vg.....70
57,68fn.....1.00

SGT ROCK 395nm.....50

SHADOW 1973
1nm-.....8.00
1vf.....5.75
1fn.....3.00
SHADOW '87 1nm.....2.00
SHADOW OF THE BATMAN
2,5nmRodgers.....3.50
SHANNA/SHE DEVIL
1.2fn.....25
SHAZAM! 1973
1nm.....1.50
SHOWCASE not cheap,
rare,hard to find
3vg..Frogmen....110.00
5fn..Manhunter..225.00
9fn/fn+.L.Lane..400.00
10g....."....100.00
15vg-.Sp.Ranger.125.00
16vg-."...."..105.00
20g/vg.tape.....75.00
27vg.SeaDevils..80.00
27g+.tape.....44.00
29vf.SeaDevils..80.00
37g+.MM,Covsep..40.00
60vg.1stSpectre.15.00
SILVER SURFER 1968
2nm-.....40.00
3vf+.....30.00
7vf-.....16.00
8,9vf.....14.00
10vf/nm.....17.50
11,17vf/nm.....11.00
12vf-.....7.50
18vg.....3.00
V#2 #1nm Byrne....4.00
SHOGUN WARRIORS 1nm.80
SKULL..the Slayer
1,5vf/nm,6-8nm.....30
SLASH MARAUD
1-4nm.....1.00
SPACE GHOST Comico
1nm/m.....2.50
SPECTACULARSPIDER-MAN
1vf/nm.....25.00
1vg.....8.00
2vf/nm.....9.50
3-5nm.....7.50
6-10,22,23nm.....4.25
11-20nm..3.50
21,24,58nm.....2.50
29-35,37-40,42-57,59,
80nm.....1.75
61-63,65-68,71-74
allNM.....1.50

SPECTACULAR SPIDER-MAN
75-79nm.....1.25
86-98nm.....1.00
100nm.....2.00
101-114,117,118,120-
122,124,128,129nm.1.25
116,119nm.sabrtth.2.00
130nm..Hobgoblin..2.00
132nm.Kraven saga.3.00
137-139,146,147,149,
153,156,157nm.....1.00
140nm..Punisher...1.50
141nm....".....3.25
142,143nm."......2.25
158nm..Cosmic.....3.00
159nm...."....1.50
160-167,173nm.....50
ANNUAL 1-6,9nm....1.50
8nm.....2.00
SPECTRE
3nm..Adams.....15.00
SPIDER-MAN McFarlane
1 Silver bagged, still
sealed-Mint.....10.00
1nm/m silver.....4.00
1 Green, bagged, still
sealed-Mint.....7.50
1nm/m green.....2.50
4nm/m.....2.00
SPIDER-MAN V WOLVERINE
1nm.....12.00
SPIDER-WOMAN
1nm.....2.50
2-8,10-13,15,22,26-32
all NM.....50
37,38nm..X-men.....75
SOUTHERN KNIGHTS Guild
3nm/m.....2.25
4,5nm/m.....1.75
6,7nm/m.....1.50
STAR SPANGLED WAR
DINOSAUR ISSUES
125,126,136vf....10.00
STAR TREK Marvel
6-9nm.....75
STAR WARS
1nm.....9.00
6,10.....1.00
11,12,14,15,20,23,24,
27,28,30,38,81-89,ann
1,2 all NM.....50
39-42,44nm.....75
RETURN OF THE JEDI
1-4nm.....50

STRANGE TALES
102g.....10.00
111vg.2nd Dr.Str.22.50
112fn+.....13.00
116g,133vg.....3.00
117vf.....16.25
118vg.....5.00
119vf.....18.50
130fn/vf,134vf....9.00
131nm-.....12.50
132fn+,146,147vf..6.50
135vf-.Nick Fury.16.00
136,140,142,145,150,
152,160,161fn.....3.00
137,165,168vf/nm..8.25
138,139,141,142,149,
151,155,158,162vg.2.00
144,157vg/fn.....2.50
148fn+,166fn/vf...4.50
153,154vf-.....5.25
156,163,164vf.....6.50
159vf.orig/N.Fury.7.25
171,188fn/vf.....60
172,174vg.....30
173vf/nm.....1.00
178fn..Warlock....3.00
179vf/nm.."....3.50
180nm....."....4.00
181vg/fn.."....1.00
182vf,186fn/vf.....60
187nm.....1.00
SUBMARINER 1984 mini
1nm.....1.00
2-4nm.....50
SUBMARINER 1988 maxi
1nm.....50
SUBMARINER
1nm-.....70.00
1vf+ slightly off
center.....50.00
2fn/vf.....11.25
3,7,10vf/nm.....9.50
8vf/nm..Vs Thing.12.00
4,5,9vf.....6.75
4fn/vf.....5.50
6vf-.....6.25
8,9vg.....2.50
11fn.....2.50
11-13vf.....5.00
11nm.....6.50
12vg.....1.25
14fn/vf..Vs Torch.9.00
15fn.....1.50
15nm.....5.00

SUBMARINER
15,17,18vf/nm.....4.00
18g/vg,25,30-34vg...75
18,20vg.....1.00
19fn.....1.50
21,22,24vf.....2.00
23g.....35
26vf/nm.....3.00
27vg/fn,51fn/vf.....90
36nm.....3.00
37-40vg,49,52,57,62,65
69,70fn.....75
41-44,50,58,60,66,67,
71,72 all VG.....50
45,47,48vf,51vf-...1.00
53,56,59,61,63nm-.1.35
55,64,68vg/fn.....60
SUPERVILLAN TEAM-UP
1vf/nm.....2.75
2vf.....75
3-14.....1.00
ANNUAL1g/vg.....40
GNT SIZE 2nm.....1.00
SUPERHEROES BATTLE
SUPER GORILLAS 1nm..50
SUPERMAN
133vg.....8.25
146vg Life story..7.50
206vg.....1.00
SUPERMAN'S GIRLFRIEND,
LOIS LANE
80g.....25
132,133vg/fn.....50
129nm.....1.00
SWAMP THING old
1fn.....7.00
1vg.....4.50
SAGA OF (new)
34nm.....4.50
35nm.....1.50
TALES OF SUSPENSE
19fair.....2.75
51vf/nm.....30.00
55vf/nm.....20.00
68,76,78,81,88,90,95,
97 all vf/nm.....12.50
89,94vf.....10.00
99fn.....5.00
TALES TO ASTONISH
37vg.....23.00
40fn+.....44.00
55,58,63vf/nm....19.00
61,65vf.....15.00
64g.....2.25

TALES TO ASTONISH
66,67fn/vf.....11.00
70fn.Subby begin.12.25
71,73-75,77,91fn..5.00
78,85,90vf/nm....13.00
79,81vf.....10.00
80,88,89,94-96,98,99,
101 all VG.....3.25
83fn/vf.....7.50
86nm.....15.00
92vf.Silvr Surfer.15.00
93vg.."....."....4.50
THING 1983 (65% off!)
1nm.....50
2-7,12,18,18,19,21-24,
27-31,33 all NM....35
8-11,25fn.....25
TEENAGE MUTANT NINJA
TURTLES 1st prints
2nm/m.....65.00
3nm/m.....30.00
4nm/m.....16.25
TEEN TITANS SPOTLIGHT
1nm.....75
TERMINATOR Dark Horse
1-4nm/m set.....5.00
THOR 30-50%OFF
129fn/vf.....10.00
132vg.....4.00
133,136fn.....5.50
139vf.....12.75
142fn/vf.....6.25
143vg.....1.50
144vg.....2.00
146,150,152fn.....4.25
148,155,157,160 all
vf/nm.....10.25
149,151vf.....8.25
156,159nm.....12.25
161,172,175,176 all
vf/nm.....7.00
163,175fn.....2.50
165,166fn+.....4.25
167,172vg.....2.00
168fn/vf.Galactus.7.50
169vg."....3.00
169fn."....6.25
170fair,189g/vg.....50
171g/vg,181vg.....1.50
173vg/fn.....2.50
174vf.....5.50
175nm.....9.00
179vg.....1.75
180vf.....4.00

THOR up to 70% off!
180,181vf/nm.....5.00
180,181fn Adams...2.00
182vf/nm.....2.00
182fn.....1.00
182,187,191,196vg...75
183nm.....2.75
184,185,186,198g...35
186fn.....1.00
189g/vg,201vg.....50
192,197vf.....1.50
202,205,211,212,224,
227,228,231 all fn..75
206,213,221,223,225,
229,230,234,235,236,
239,241,244vf.....1.00
208,222,226fn/vf....90
210,215,219,220vg...50
217,218g/vg.....35
232vg/fn.....60
233,240,243,246-250
all NM.....1.75
251-272,274,276,279,
280 all NM.....1.00
281,282,284,285,286-
299 all NM.....75
300nm(10).....1.25
301-310,339nm.....50
337nm New Thor....4.00
338nm.....1.00
359nm.....35
374nm X-Factor....5.00
411nm.New Warrior.3.00
412nm New Warrior.7.00
ANNUAL 6,8nm.....2.50
10nm.....1.50
TOMB OF DRACULA
50nm.Silvr Surfer..1.50
TWO-GUN KID
75vf/nm.....2.00
UNTOLD LEGENDS OF
BATMAN 3nm.....2.00
VANGUARD Pacific
7nm Mr. Monster...3.50
VISION & SCARLET WITCH
1nm..1982.....75
WANDERS 1nm.....50

WARLOCK (Power of)
2fn.....2.50
3nm.....4.00
4fn.....1.25
5vg.....75
6g.....40

WARLOCK
8vf.....3.00
9vf..Thanoscameo.3.50
10,11nm..Thanos..12.00
11-14nm.....2.00
15nm..Thanosc/s.15.00
WARLORD
1vf.....6.00
6-10nm.....2.00
WASTELANDnm.....75
WEB OF SPIDER-MAN
1nm.....8.00
2,3nm.....3.25
4-8nm/m.....2.50
9-13nm/m.....2.00
14-26,24nm.....1.50
29nm..Wolverine..8.00
30nm..Hobgoblin...6.50
31,32nm..Kraven...3.50
33nm.....75
35,39,41,42,44,45,47
52,54,56-58,60-65,68
allNM.....50
38nm..Hobgoblin...1.25
40nm.orig."....."....2.00
59nm.CosmicSpidey.3.00
50,66,67nm.....1.00
ANNUAL5inm.....4.00
3,6nm.....1.00
5vf.....75
WEREWOLF BY NIGHT
2nm.....1.00
3vg.....35
7,23,36fn.....50
31fn/vf.....80
32fn.1stMoonknig.5.00
33fn/vf."....."....4.00
38vf.....75
42vf/nm.....90
WEST COAST AVENGER
Miniinm.....3.00
1fn.....1.50
2,4nm.....2.00
3vf.....1.50
4vf/nm.....1.75
WEST COAST AVENGER
1nm.....3.00
4fn/vf.....50
5,6nm.....1.00
5inm.....35
ANNUALinm.....75
WHAT IF 1st series
1nm.....8.00
2nm.....4.25

WHAT IF 1st series
3-5nm.....3.00
6-10nm.....2.25
12.....1.50
15,16,18-26nm.....1.25
27nm.X-Men/Miller.5.00
28nm..Ghost Rider.5.00
29,30nm.....1.25
31nm..Wolverine...6.00
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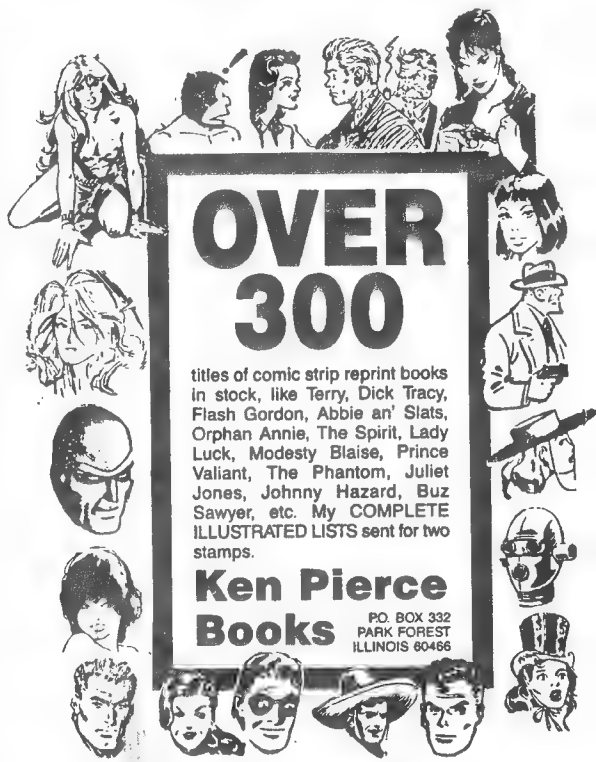
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CBM Spotlight on Dr. JOE DUNGAN

Joe's love of comic books was a product of the wonderful story telling ability of his great aunt Keta. *"She used to tell me a story practically every night. She put fabulous detail into her stories They filled my young mind with marvelous imagry. A little later, I believe I was about 3 years old, my mom sat me on her knee one day and started to read the sunday Funny Pages to me. I was absolutely and literally frozen with delight! Here on a piece of paper were stories like my aunt told me at night, but more than that, here were pictures to go with those stories, pictures like the images that previously only resided in my imagination. My apetite for stories was always large, and now with this new found medium, my apetite for stories was insatiable. I'm sure that's what led me to learn to read well before I entered first grade".*

Joe was introduced to his first comic book when he was four years old. It was a used copy of Four Color #367 that his dad brought home *". . .from who knows where. To this day that story is a part of my memories and I'm still waiting to find out how Uncle Scrooge managed to speed up the recovery of his money since the next time I encountered Uncle Scrooge he had it all again. I fondly remember other Donald Duck stories such as the "Lost Peg-Leg Mine", "Forbidden Valley", and ". . . the ""itanic Ants"" among others. Disney played a large part in my early comic book days. My parents and relatives never spoke a discouraging word about my spending all my meager allowance on comic books, until the day I brought home my first super hero/sci-fi issue. They were concerned about the material in these non-funny animal comic books and it was awhile before I was again given free reign on my comic book buying".*

"My favorite stories were always of the science fiction type - Strange Adventures, Myster In Space, Space Family Robinson, Magnus, Doc Solar, etc. Of the super heroes Superman and Batman were of course the ones I identified with and role-played as at first. Later on the Flash became one of my favorites".

"I primarily read DC and Dell/Gold Key comics since they were a natural extension of my science fiction reading habits. I also read Flash Gordon, Doc Savage, Shadow, Green Hornet ,and other pulp heros. Marvel comics did not really appeal to me until I saw the cover of Spider-Man #15. I took it home, read it and it was great. I still read my DC's as avidly as before, but now I expanded into Marvel. I think being a teenager at the time, I identified emotionally with Peter Parker, Scott Summers and the other Marvel "Soap-Opera" superheroes. They had "problems" I could identify with. Years later, when Gwen Stacey was killed and Jean Grey died . . .boy, was I upset! I'd grown up with their relationships to Peter Parker and Scott Summers and wanted a happy ending".

"Being in Alburquerque it was difficult to find comics (especially after the elderly ladies, "the Dobeal sisters", that I used to buy my comics from, closed their shop). Every chance I got, I used to go down with my aunt/grandmothers/mom whomever to their corner candy shop. This shop was really the front part of their house. They carried candy, soda pop, some groceries, newspapers and comic books. All the neighborhood kids went there. They loved kids, and we all loved them. They would always listen to our stories, our days events etc. I was very sad when they closed down their shop when I was thirteen. I'd been going there since I was about four years old. After they retired, I used to have a bike route I'd follow every Thursday after school that would cover all the Drug Stores, Supermarkets etc. in the area that carried comics. If you missed an issue (which occurred more often than I like to remember) you would have to borrow a friend's to read. There was no place to buy back issues. In some cases it wasn't until I moved to California (when I was 18) that I finally found and purchased my own copies of certain missed issues".

"I was always simply a collector with no thought of being a dealer until I purchased a large collection from an antique dealer in Santa Barbara and another large collection in Portland, Oregon in 1974. I borrowed $10,000 for the first collection and $12,000 for the second, so these were pretty large collections. It was here that my first experience with Golden Age (pre-1949) books occurred. As my apetite for comic books grew (and since I needed to pay off my loans). I took to selling the duplicates etc. in order to "feed my habit". I was always afraid to get too involved in the dealing aspects as I wasn't sure if it would affect my outlook on collecting . . my love for the books themselves. It took several years to allay these fears. Just recently I even opened up a retail shop called "The Collector's Asylum". Hopefully the business aspects can fluorish, but, more importantly, the love of the hobby that collectors have can be shared"

"Comic books also played an important part in my education and in my planning for retirement. My dad was in the Armed Forces and between my first and forth years we travelled alot. One of the houses we lived in was in Charleston, South Carolina. The garage was full of 6 foot high stacks of comic books. When we left, we took some of these with us. My dad's brother liked Timely and EC. Apparently there were near complete runs of all the titles these companies published. He completed these runs with all books in F/VF or better. Years later he would give these books to me. I sold them to help pay for my college tuition. I had never read any Timely or EC books and so had no attachment to them. It saved me having to part with my treasured DC's, Marvels, Dells, Gold Key's, etc. My retirement plans involved a very large group of 1949-1963 comics that my dad and uncle initially purchased for me. I was lamenting the fact that I'd been born too late to my very special friends the Dobeal sisters, since I'd missed all the earlier stoiries of my favorite heroes. It turned out that they had kept all the books they hadn't sold off the newstand. They saved them to sell to kids who missed back issues or they donated them to less priviledged kids. I'd never asked them about back issues before. They kept them in their storage cellar in very neat stacks. Almost all of them were beautiful VF or better copies with white pages. I thought I'd died and gone to heaven. I didn't know what to buy, I wanted them all! I of course could not afford them all, even at the newstand price. There were several thousand books. My dad and uncle finally helped me buy them with the condition that I pay them back as I could, and that I use part of them to pay for my education. I fulfilled both requirements. I hoped to use the rest for my retirement or my children's education, however, a week after I moved to Texas the storage area I had kept kept them in was burned down and I regretably lost them all. It was quite a blow and took me awhile to recover.

To put it all in perspective. I realized that they were only comic books and not the do-all and end-all that I might previouly believed them to be. I also realized that I had already experienced the joy of owning and reading these books, and that would always be in my memory - it was an opportunity that many will not have".

Joe's wife, Lucile, used to help him at shows until their first son was born. His name is Matthew and he's now 8 years old. So far Matthew has shown little interest in comics - some in cards - and helps out at comic book shows. Joe and Lucile also have a second son, James, Age 2 1/2. James loves pictures and knows Batman & Robin and the Flash! CBM is proud to introduce to you, Dr. Joe Dungan.

Dr. "D" in his comic book room dreaming of, what else, comic books. Also pictured are son, Matthew, and Kody, neither of which can read as of this sitting.

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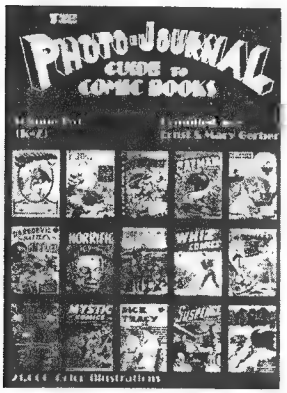

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COMIC BOOKS ABOUT COMMUNISM

The earliest Anti-Communist comic book that I know of is *Is This Tomorrow?* (1949), an extraordinary one-shot comic published by Catechetical Guild. Catechetical Guild was a Catholic publisher fiercely opposed to Communism, since Communism opposes religion. *Is This Tomorrow?* is a chilling and fascinating account of how Communist conspirators seize control of the United States government and transform it into a totalitarian Communist state. As a story, it reads better than your average comic book. It's fast paced and exciting. But it's also exceedingly well researched. As mind-boggling as events seem in this book, there is nothing that did not take place in previous Communist power grabs. The net result is that *Is This Tomorrow?* is one of the most powerful comics ever created. It is well worth it for collectors to seek it out, and it should be reprinted and distributed to every student of history and political science.

Catechetical Guild published a number of other significant Anti-Communist books. There were several one-shots, such as *Blood is the Harvest* (1950) and *The Red Iceberg* (1960). These were not as widely distributed as *Is This Tomorrow?* (which topped 4,000,000 copies) and in some cases, were not distributed at all. Catechetical Guild's finest hour came in 1961-1962, when they published a scathing ten-part serial in *Treasure Chest* called "This Godless Communism".

"This Godless Communism" is a complete history of Soviet Communism and totalitarianism masterfully illustrated by the great Reed Crandall. It factually chronicles the rise of Soviet dictators, the oppression and purges of the Stalinist era, the ruthless expansionism of the Soviet empire, and the wake of murder, lies and misery that Communism has unleashed upon the world. If *Classics Illustrated* ever had the guts enough to do a special issue on Soviet Expansionism (which of course they didn't), it would have looked very much like this. Here we see Lenin's treachery, Stalin's ruthlessness, and Khruschev's deceit. We witness the unjust overthrow of the Baltic Republics and Eastern Europe, and the ever-increasing despair of Soviet dominated people as their freedoms are extinguished.

As powerful as "This Godless Communism" is, the series is problematic for collecting purposes . For the most part, the covers are standard *Treasure Chest* fare, and therefore do not hint at the powerful majesty inside. Whereas a copy of *Is This Tomorrow?* could be framed and proudly displayed on any wall, these issues must be collected for their story content alone. And at $40-$60 per 5-8 page installment, this series could make a hefty dent in anyone's wallet. Nevertheless, it would be heavenly if these stories were collected into an inexpensive reprint (along with the other Commie books).

The following year, Treasure Chest published a sequel "What About Red China?", a one-parter that is much more affordable. The year after that, they profiled a number of "Red Victims". Each "Red Victim" story features a prominent religious figure whose life has been destroyed by Communism.

Other small publishers printed Anti-Communist giveaways. The most notable of these is the Christian Anti-Communism Crusade, which published *Two Faces of Communism* (1961), followed by *Double Talk* (1962).

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In mainstream comic books, Anti-Communist themes became prevalent during the outbreak of the Korean War. Communists became easy villains, like the Axis powers were in WWII, but they were treated much differently by different comic companies. The major Commie-bashers in the comic book industry were Atlas and Quality.

In Atlas war books, gritty fighting men battled endless waves of bloodthirsty North Koreans. Atlas revived Captain America, the Human Torch, and the Submariner, and sent them all after the Reds. Even after Korea, Marvel relentlessly pursued Communists. Commies were the number three cause of pre-hero campy monsters, right behind space aliens and accidental exposure to radioactivity. And when the Marvel Age began in the early 1960's, Communists were prominent villains. Iron Man was created specifically because of a Communist trap. Doctor Doom was the totalitarian dictator of Latvia. Magneto wanted to establish a one-world government with himself as the head. In fact, huge numbers of Marvel villains originated in Russia and Eastern Europe.

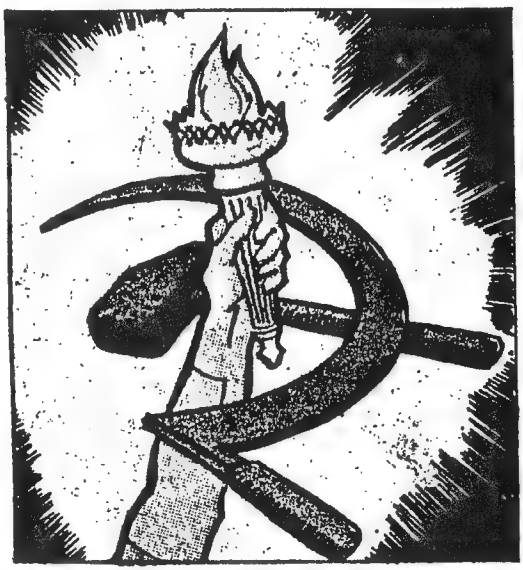
In Quality Comics, Anti-communist themes were everywhere. Besides the war books, Communists were the most common foe of Blackhawk, T-Man, Ken Shannon and others. Anti-Communist sentiments even found their way into Quality's romance comics! *Love Secrets* #32 features a classic story, "I Fell For A Commie!" which shows just how easy it is for a young girl to become a red dupe.

In contrast, however, there were quite a few prominent comic publishers who never-touched the Communist theme. In DC comics, Anti-Communist rhetoric is conspicuously absent. Although Superman actively participated in World War II, one is hardpressed to find any mention of the Korean War in his book. Evidently, he was too busy avoiding Kryptonite or keeping his identity a secret from Lois Lane to bother with world events. Even in the DC War books, it is impossible to find the words "Communist", "Red", "Pinko", or sometimes even "Korea". In fact, most of the stories in early issues of *Our Army At War* dealt with World War II, with only a token number of Korean stories.

Fawcett attacked Communists in their war books. "Die You Commie Rats, DIE" screams Bill Battle on the classic cover of *Bill Battle* #4 (1953), which, incidentally, guides for $8 in NM. However, Communists are absent from Fawcett's superhero comics. What makes this bizarre is that, during this time, Captain Marvel and company battled an increasing number of "horror" menaces, such as vampires and zombies. Evidently, when one's domestic agenda is that heavy, a superhero simply has no time to worry about foreign policy. Even Uncle Scrooge had to wrestle the Communist menace. In "A Cold Bargain" (*Uncle Scrooge* #17, 1957), Scrooge, the very embodiment of Capitalism, purchases the world's only known supply of Bombastium for one trillion of his hard earned dollars, outbidding an agent of the People's Republic of Brutopia. The Brutopian agent tries to take the substance by force (Communists have no respect for private property) and when he decides he has no use for it, (it can only make ice cream, which is a senseless Capitalist diversion), attempts to destroy it rather than return it to Scrooge. Scrooge also faced Communist revolutionaries in "The Treasure of Marco Polo" (*Uncle Scrooge* #64, 1966), which is so offbeat and political that Disney has a policy to never reprint it again.

But no Anti-Communist comic book collection could ever be complete without a copy of *Barry M. Goldwater*. This handsome comic was published by Dell (along with a companion book, *Lyndon B Johnson*) prior to the 1964 election. And while Goldwater lost the election, his steadfast opposition to Communism greatly influenced the foreign policy of future Presidents, including Ronald Reagan. Oddly, however, this book only mentions "Communism" twice, and then only to say that Barry was once the victim of a smear campaign where his opponent said Goldwater was a Communist when in fact he wasn't. Nevertheless, this book is tremendously undervalued, and I know dozens of people who desperately want a copy.

Communism is collapsing around the World and will likely quickly become a distant memory. There will be a tendency in future times for people to forget that Communism even existed. Yet in "Red Menace" there was a very real fact of life for many decades, and the way we reacted to it profoundly influenced our society, our culture, and our comic books. The Anti-Communist comic books of the Cold War era will forever exist as testaments to this era of comic book history.



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LETTERS TO THE EDITOR

Dear Sirs,

Enclosed is my check for $12 to cover a 3rd class subscription. I have just now read your No. 2 issue and very much enjoyed the Sleepers and the Ultimate Pedigree articles. This is the first publication which is geared toward Silver and Golden Age instead of current. I hope to become a permanent subscriber.

Shane Gray, Oklahoma

(Thanks for the confidence. Editor)

Dear Gary,

I would like to thank everybody who has responded or responds to my ads in CBM regarding my upcoming mail bid sale! I've been very busy at shows, buying a wide variety of new material for the auction and with my "regular" job, so the catalog is running a little late. I anticipate that you will be receiving your copy within the next three months and will conclude that it was well worth the wait.

On another subject: I completely agree with Keith Contarino's concerns regarding this hobby. As a coin collector from 1971 - present, active coin dealer from 1974 - 1985, stamp dealer 1977 -1985, comic collector 1977 - present and comic book dealer 1982 - present, I have seen striking parallels between what has happened in coins/stamps and what is happening in comics.

The vast influx of speculators in new issue and older (GA & SA) comics is creating the same artificial pricing structure and very shallow collector demand for many comics that has (until recently) existed in the coin market.

The overwhelming numbers of high grade collector coins (US coins) available now for as little as 25% of the historic highs (five to twelve year old highs) exemplify what happens when investor/dealer speculation and greed run rampant. As the speculators left, coins spiraled downward until the price finally reached a level of collector support (and demand).

The coin dealers out there are now waking up to the fact the collector demand is their only key to long term survival.

Does this sound familiar? As most of you know, this pattern is just starting to make itself felt in the comic market. (There are still plenty of higher prices because speculators are still driving the market - but this force has slowed down recently.) As many fellow dealers have confirmed, many accurately graded nice Silver Age Marvels will not sell at guide. I think this is but the start of the trend.

Remember when nice Silver Age Marvels and DC Comics had to be substantially discounted from guide to move? No? That was generally the case in the late 1970's through early 1980's. Due to the rapid price increases lately, I believe we are entering another period similar to that. The guide may not decline but it will be several years before true demand equals the current price.

If one is not a dealer, the only reason to buy comics is for personal enjoyment. This is the fundamental thing that will cause prices to rise on a long term basis. Which brings up my last point.

How many young collectors truly enjoy the collecting and reading of their comics? If its as few as I think, the collector base will be shrinking over the years, not expanding. This has happened to coins and is one of the chief long term concerns of numismatists. What can they do to bring back the young numismatist in quantity?

Well - I'm sure many reading this will take issue with my viewpoint. Please write to CBM so we can get a wide range of opinion.

Bruce Edwards, Kentucky

(Well readers, what's your opinion? Editor)

Dear CBM,

I would like a subscription for $12, mainly for the article on Showcase #'s 1-40. I picked #4 up at the Atlanta Fantasy Fair through Showcase Collectibles who gave me a free copy and it's been hard to put down, my feelings are as others have written in the letters page your mag is fantastic and I love it! ! ! I hope to get the next available issue ASAP.

Todd Graves, Georgia

(It's on the way. Editor.)

Dear CBM,

Thank you! Thank you! Thank you! The CBM is the greatest. As one of a few Silver and Golden Age collectors in Perth, (yes Perth) Australia, (the isolated corner of the world) this is really an amazing publication in terms of enlightening us on the many wonders of this period in comics. Yes, comic collecting is an international phenomenon and I, for one, would like to establish an international network of Silver and Golden Age collectors. I know in Sydney and Melborne and Canberra, (Australia's bigger cities) there are significantly more collections of old comics, but what of other countries? I definitely know of significant collections in Singapore and Malaysia. What about places such as South Africa? What countries remain untapped and in the dark? I urge CBM to try and expand this great hobby. I know English collectors are becoming a force but lets get everybody corresponding - it would be great for the hobby.

I have enjoyed everything in the CBM so far. Keep up the outstanding work. Your publication is a godsend.

From a CBM fan, "Downunder". All the best,

Ben Teoh, Western Australia

(Thanks to you and our other "Aussie" readers, plus our many subscribers in the British Isles, Canada, and Europe, CBM has definitely taken on an international flavor. We are also aware of the extra expense you go through to get our fanzine and we appreciate it! Editor.)

Dear Keith Contarino,

A short note. Favorite stories *Spidey* 31 - 33? You bet! Check out my short filler in Gerber's new Photo Guide. Issue #33 was the first I upgraded to highgrade. Lo these many years before condition was a big thing. PS: If you get any of that art let me know.

Jon Berk, Connecticut

(They are gems, aren't they? JKC)

Dear Dr. John Townsend,

Your article in CBM #6 really hit home with me. I still wonder why so many wives begrudge their husbands a little wholesome recreation with their comic books. Please write more on ways to include our spouses in our hobby. Only CBM would think to discuss this aspect of collecting. Thanks CBM!

Pat McGuire, Connecticut

(Understanding our own relationship to comic book collecting is the first step to explaining it to others. Look for more articles on this topic. JT)

Good Day!

Enjoying CBM a great deal, it seems to be improving with every issue. In #2 you had a article on price guides and requested info on early issues. Hope the following is helpful. This summer I bought a 'white' edition #1, VG-F for $300. Secondly I have a friend in town who ordered a 'white' when it first came out, a year later he ordered a 2nd copy to have a nice copy to save as first copy was getting quite used. The 2nd copy turned out to be a 'blue' edition which he still has, in VF-NM, the first copy, white edition, was used 'til it fell apart and no longer exists. Looking forward to next years update on price guides.

Thanks for providing a much needed resource to the hobby.

Don French, Oregon

(We are still collecting data on the early Overstreet Price Guides. If any of you out there have a copy of the white or blue first editions or the hardcover 2nd and 3rd editions, please let us know. We will be publishing the second installment of "A Price Guide For Price Guides" in a forthcoming issue of CBM Editor)

Dear Editor,

Wow is all I can say. Your articles on comic book restoration presented more perspectives than I have read in twelve years of active collecting! I can see that this is an issue that serious collectors had better be educated on. The opinions expressed in CBM Forum were worth the cover price alone. Thank the fates for people like Susan Cicconi and Mark Wilson. Also really enjoyed Bruce Hamilton's article. Is he the same BH that publishes Grave Tales Magazine and Gladstone comics? Issue #6 was a blockbuster! I'm a loyal fan for keeps.

Mark Garcia, Washington

(Yes, it's the same Bruce Hamilton. We thought CBM #6 was pretty interesting too. Editor)

Dear Editor,

I really enjoy CBM. I am a big fan of the Golden Age of comics, therefore I am thrilled with your articles. Your publication full of Ads for some unique stuff. I can't afford to buy Golden Age books very often, but when I do buy them I read them, cover to cover. I just plain enjoy them!

The article on Centaur Comics was long awaited and very informative. I only own one Centaur, and *Amazing Adventure Funnies* #1 from 1940. It is only reprints of earlier Centaur stories, but it represents the early works of Everett, Burgos and Gustavson. To me it is a true treasure, regardless of its condition which is "fair".

I had already read the story on Alex Schomburg in the "Oregonian", but it was fun to read again in CBM #5.

Also, I keep reading of the scarcity of "key-issues" of Golden Age titles. I would like to see an article on the scarcity of "non-key" issues of these titles. For instance, I've seen three *Captain America* #1's but have never seen #2 or #3.

Well, thank you for reading my letter. I will always be an avid reader of CBM.

Todd Merrel, Oregon

(Someone else liked our version of the article. Please see the next letter. Editor.)

Dear Mr. Carter,

I would like to extend my sincere thanks for the 'Salute to Alex Schomburg' in the No. 5 issue. Steve Duin wrote a very flattering piece, and your rendition of the presentation is very interesting, brings back memories of days gone by.

Alex Schomburg, Oregon

(What an honor to receive a thank you note from you, Mr. Schomburg. You've made a profound and positive impact on many of us, so once again, I would like to thank you! Editor)

Dear Editor,

Liked the Huckster Room Highlights in both issues #5 and #6. I swear I'll NEVER miss another San Diego Convention. Never never never . . .

Roland Winters, Ohio

(Promise? Editor)

Dear Gary,

I've never written before, but just had to say that Erik Andresen is really talented and a complete pleasure to read. Both his column and his cartoons are superb. He obviously understands what we collectors really think (or don't think?).

Ralph Taylor, Utah

Dear Editor,

Bravo to Susan Cicconi for her article on restoration. A comic book restorer with credibility! Will wonders never cease!

Gale Macready, Maryland

Dear CBM

Thank you for destroying the stereotype that all comic book dealers are cigar chomping, "greaseball" types. The articles on Jim Payette and Mark Wilson (and their families) were very refreshing. We have shown both issues to skeptics with great results. What ever you're doing at CBM, you seem to be doing it right! We are fans.

Walter and Melissa Rodgers, Florida

Liked the article on Mark Wilson and family.

Milo Johnson, Kentucky

(We received a "ton" of mail on the above topics and we thank all of you who took the time to write. Please be assured we read EVERY letter! Editor)

Dear Gary,

I really enjoyed reading your forum on restoration. On matters concerning restoration, basically, one is to be concerned with two important factors, namely, who did it and how much work was done.

First and foremost, no comic book should be worked on to improve its appearance unless done so by a professional and ethical restorer. With over 30 years experience in the hobby of collecting and selling comic books, I have seen many types and examples of restoration. Better than 95% of it is butcher work and tantamount to the guy on a street corner banging out your dented car fender, applying gobs of plastic filler, spraying it and finishing within an hour for a quick buck. Up until the early 1980's there was only one

professional restorer who was in a class by himself, namely, Bill Sarill, the master. How that title belongs to Susan Cicconi of the Restoration Lab. In fact, Cicconi bought out the Restoration Lab from her former mentor, Bill Sarill and is surpassing his legendary art. It is incredible to examine the meticulous craftsmanship and nearly invisible restoration that is the finished product of none other than Cicconi. It is truly a work of art that can really be appreciated by a true collector.

Secondly, what restoration and how much work is done to the book is what is important. I strongly disagree with anyone who states that anything done to a book is restoration and it is not worth as much. Wrong! Wrong! Wrong! If I own an antique car, pottery, furniture, rug or anything old, does that mean cleaning or dusting will decrease its value? Ridiculous. If done professionally, cleaning and deacidification enhances the appearance of the book and permits future generations to appreciate and enjoy our comic books. This area of restoration should be classified as maintenance and is vital to the existence of comic books. What will Golden Age and early Silver Age comics look like in the year 2191.

Restoration is mending tears, rebuilding spines, adding color touch up, and replacing missing pieces. This work should be documented and disclosed to all parties involved. Restoration is here to stay, and professional restoration will insure the existence of our treasured comic books for hundreds of years to come.

Conrad Eschenberg, New York

(Conrad's letter was typical of the avalanche of mail on this controversial topic. The general consensus seems to be that most collectors want documentation, professional work, and total honesty on the part of dealers. Sounds good to me. Editor)

Dear CBM,

Please send me 12 issues of your magazine at the 1st class rate of $24. I have enclosed $28 because I would also like issues #3 and #4, if there still available. If not just keep the money. I don't care. I want to collect them all. You have an excellent magazine, and I have really enjoyed every issue. I read a friends copy of #3 & #4. They were terrific. Who need's the CBG? It has it's good points, but the ads are too expensive. Also I don't care much for all the information on new comics.

John Walsh, Illinois

(Well, I kinda like CBG, but I'm awfully glad to have your support. Here is the back issue story at this writing. Issues #1, 2, 3, and 5 are sold out. Issues #4 and 6 are in short supply and are available for $3 each for as long as they last. We apologize for being so shortsighted regarding the demand for back issues of CBM. As a matter of fact, for a long time collector like myself, it was downright dumb! When one publishes a fanzine it should be mandatory to print a few extra issues, but. ah well, hindsight is always 20/20. Editor)

Sean Linkenback,

Thanks for using my suggestions for "Sleepers". One last item regarding *Batman* #1 that I feel is important. On the back cover is the very first pin-up of Batman (with Robin). I believe it's also the first pin-up of Batman and Robin! Would you know if this is the first pin-up in a super hero book?

John Mlachnik, Minnesota

(I believe it is the first. Does anybody know of an earlier pin-up? SL)

Dear Gary,

The other day ... I read with interest the various comments that came from your readers about when they thought the Silver Age of Comics began and ended.

For me, the Silver Age of Comics has nothing to do with specific dates. It had to do with a feeling that the people who were writing and drawing those comic books in the 1950s and the 1960s were giving me their very best efforts. It was a feeling that they were enjoying what they were doing, and that they were doing their best to communicate that enjoyment to me.

In that sense, the Silver Age of Comics was a contagion on the creative side that began with the comic books edited by Julie Schwartz. Throughout the 1950's, it was Julie who seemed to get best work from the people who were working with him on *Strange Adventures* and *Mystery in Space*, and later on *Flash, Green Lantern, The Justice League Of America, Hawkman, The Atom,* and the new look *Batman.*

Still, if anyone is insisting on a seminal event, I don't think there should be any argument about what it was. It was the appearance of the Barry Allen Flash in *Showcase* #4. But please understand that this is not in fact when the Silver Age began. The beginning of the Silver Age was a process; it was *Showcase* #4 that made it clear that something wonderful was about to happen.

The seminal event of Marvel's Silver Age didn't happen at the same time as DC's. It happened much later, and not at the time anyone thinks. With Marvel, the beginnings of the Silver Age involved the development of what would later be known as the Marvel Universe. With Marvel, it was a feeling not only that the creative people there were giving us their best work, it was a feeling that all of what we were seeing was somehow going to be interconnected into an organic whole.

It wasn't *Fantastic Four* #1, and it wasn't *Amazing Fantasy* #15. The seminal event of Marvel's Silver Age—the moment it all came together—was in the first issue of the *Avengers.* **That was when it was made unambiguously clear that every comic book Marvel published was related.** That was when it was made clear that characters such as the Hulk would not be discarded and forgotten.

Just as the beginning of the Silver Age was a feeling, the end of it was a feeling as well, and, as with the beginning, for DC and Marvel the ending happened at different times.

The first Marvel comic book ever to give me that feeling of sheer disgust and betrayal that would later become commonplace was the third Fantastic Four Annual. That comic book marks the beginning of the end of the magic; it was the first time Marvel ever shoved everyone into a comic book for the sake of shoving everyone into a comic book. In order to accomplish it, both story content and characterization were sacrificed. At the time, I considered it to be the worst Marvel comic I'd ever read, and it never gets any better upon re-reading.

It's interesting that the very best of the Lee-Kirby material follows right on the heels of the Annual. It's almost as if Stan and Jack realized what they'd done, and tried to do better. But the spark died forever after the story in *Fantastic Four* #67-68. that story was the last time Jack Kirby offered any real creativity. Thereafter, until he left Marvel for DC, it seemed all Jack did was recycle old plots and old characters. The magic of creativity that defined the Silver Age of Marvel

was gone. Marvel would never be the same again.

At DC, the seminal event that marked the end of the Silver Age was the Batman TV show. Suddenly, within just a few months after that show hit the air, the magic vanished from DC. Remember that at DC, the Silver Age had not been marked by a spurt of real creativity; it had been marked, rather, by a sense that there were people working at DC that truly enjoyed what they were doing. When those people evidently stopped enjoying what they were doing, when they started gearing their work toward an audience that they evidently held in contempt, their work became no longer enjoyable.

But that having been said, the Silver Age of Comics did not just up and die. All through the 1970s, there were comics produced that were in essence Silver Age comics. When someone says that the Barry Smith issues of Conan The Barbarian are Silver Age books, he's right. and the reason for that is because those Smith Conans embody the essence of what made a Silver Age book.

The Silver Age was a feeling that something wonderful was happening. It was a feeling of contentment and pleasure in knowing that the people producing these comic books, regardless of how limited their talents may have been, were producing the best comic books they could possibly produce, and doing it out of a love not only for what they doing, but for the characters whose stories they were telling.

A good rule of thumb is probably this: If it was published between 1956 and early 1966 at DC, it's Silver Age. If it was published between late 1961 and 1968 at Marvel, it's Silver Age. If it was published a few years earlier or a few years later, it might be a precursor or a lingering legacy of the Silver Age, but it's probably not a Silver Age book.

Case in point: to my mind, the O'Neil-Adams *Green Lantern-Green Arrow* comics are not Silver Age books, if for no other reason than the contempt in which O'Neil held the character of the Green Lantern is palpable. Those comic books were not written out of a sense of enjoyment of who Green Lantern was, but rather in an effort to redefine the character to suit a writer's prejudice.

In what he did to the *Green Lantern*, Denny O'Neil was very much the harbinger of the worst aspects of contemporary comics. Maybe those issues of *GL/GA* should be considered the seminal event of the Clay Age of Comics?

What irony that they were edited by Julius Schwartz.

Dennis Mallonee, California

(Thank you for your sage comments, Dennis. Mr Mallonee knows from which he speaks. Dennis is the Editor and Publisher of HERO COMICS including Captain Thunder and Blue Bolt, Flare, Champions, and The Marksman. I've read a few and quite liked them. Editor.)

Dear CBM,

In 1972 my eyes were opened. That was the year I discovered Lou Fine and even though I had ten years of serious collecting under my belt, I finally understood why I collected comics. In psychology they call it a "peak experience", in baseball a Grand Slam, in music . . . well you get the picture. Anyway it was the reproduction of the covers to *Hit* #5 and *Hit* #17, that crystallized my collecting for the next 19 years.

I can offer a little insight into the difficulty of tracking down these books. In the 19 years, since I began my Lou Fine collecting, I have seen *Hit* #5 offered for sale only three times, (actually four, if we count the Mile High copy, but that is only available as part of a run, #1-24). All the *Hit's* under #17, (last Fine issue), are very tough. *Hit* #1 is the easiest, and also the most expensive to purchase. I have been hounding dealers from coast to coast for a copy of *Hit* #7 for the past three years without so much as an encouraging word. *Hit* #4 is a little more common but it's the dog of the series. *Hit* #2, was being offered for a while in 1989 but not since. *Hit* #6 is possible to find but *Hit* #10 and #17 and #3 are practically impossible!

My explanation for why these books are so tough is two-fold. One, they are GORGEOUS! ! And two, they are under-priced. Any one who loves comic art is going to be drawn to the exceptional talent of Mr. Fine. Dealers like to file his books into their own collections and collectors have had to work too damn hard to build their collections to sell. But as with most things, if the prices started to shoot up on early *Hit Comics,* eventually some would surface. But for those who believe like me that *Hit* #5 is the top comic book cover of all time, the Comic Book Price Guide has a lot of catching up to do.

Steve Kortus, Minnesota

(Steve has agreed to write a full fledged article on Lou Fine for an upcoming issue of CBM. I'm a closet Lou Fine fan and have also noticed the scarcity of Hit #5 over the years. And you're right, the prices on those books are still way too low, considering their contents, covers, demand, and scarcity! Editor)

Dear Gary,

I would like to subscribe to CBM for 12 issues (1st class, of course). I've had my share of bad experiences with the USPS). Also, please send me issues #2 and #3, in the unlikely event that they are still available. Please consider reprinting the first issue of CBM; count me as one reader who would definitely buy it.

Mick Rabin, in his letter in CBM #4, cited *Avengers* #5 as the 2nd SA appearance of Capt. America. Not quite. After *Avengers* #4, Cap appears in two panels of *Fantastic Four* #25. He then appears as a guest star in *FF* #26. This book has the same cover date as *Avengers* #5, but the story in *Avengers* #5 continues from the story in *FF* #26. I defer to anyone who can supply more information on arrival dates of these two books.

It seems that mostly early Silver Age DC's are being mentioned as undervalued. I suppose this is natural, considering their scarcity relative to later books. However, just look at the explosive growth of late Silver Age Marvels over the last few years. There are no doubt certain "hidden" DC's in these later years which will break out in the near future. For example, *Our Army At War* #186, a 1967 retelling of the origin of Sgt. Rock, lists for only $3 NM right now. Compare this to the price of origin retellings in Marvels of the same period (*Cap* #109, *Thor* #158, etc.). Also, look at The Spectre. Sure, the Adams issues are moderately expensive, but this is the first Golden Age character to receive his own title in the Silver Age!

The article on Alex Schomburg in CBM #5 was wonderful! Any chances of seeing one on Bill Everett? I've always enjoyed his work for Atlas in the 1950's, and the one panel you reprinted from *Amazing-Man* #6 in CBM #4 has piqued my curiosity. Sincerely,

Bob Ford, South Carolina

(Let's see, first, a number of third class subscribers have noted the slowness of their subscriptions. Many have upgraded to first class subs by taking the number of remaining issues and multiplying by $1 and forwarding with a note indicating you want the upgrade. Second, your data concerning the Captain America appearances is absolutely correct! And third, I feel the Spectre issues are still really undervalued. Editor)

Dear Editor,

Your publication is first class. The contributing experts articles are excellent. I've learned a lot in the three issues I've received and will not be renewing my CBG subscription when it expires. It's nice to get a publication for the Golden and Silver Age collector. Keep up the good work. My only complaint is the issues aren't often enough.

Bob Reid, New York

(Whew, what a compliment! Thanks Bob, we work pretty hard on each issue and the monthly schedule is about all we can handle right now. Your kind words of encouragement are much appreciated. Editor)

Dear CBM,

I am continuing to enjoy your publication and appreciate the prompt first class service. I came across an interesting situation recently while reviewing a collection. Perhaps readers can provide verification - this may have come up before - I don't know. Anyway, I noticed that, on the cover of *Tales of Suspense* #31 (July 1962), the "Monster in the Iron Mask" is featured. I'm sure this cover is by Jack Kirby. If you can find a copy, I think you would agree that the monster's face is an uncanny likeness of Dr. Doom. He appears a little different inside. Could this be a prototype? Of course, *FF* #5 (Dr. Doom's 1st app) is also cover dated July 1962. But I wonder which book actually hit the stands first? Perhaps much ado about nothing!

As an aside to Keith Contarino - I enjoyed meeting and trading with you at the Atlanta Comics expo and am glad to see that someone else thinks *Amazing Spider-Man* #31-33 is great stuff. I periodically re-read those books and continue to find them inspiring. Where are those stories now? Hope to see you at a show soon.

Thanks for continued excellence in your publishing efforts.

Steven Smith, North Carolina

(I thank you, Keith thanks you! Editor)

Dear Editor:

We are writing in response to a portion of Dr. Pat Kochanek's article in CBM #5. However, before getting to this, we wanted to first commend you on your wonderful publication and extend our best wishes for this labor of love. We have never read such an informative magazine devoted to the golden and silver age collector. As collectors, we look forward to each issue with anticipation.

With reference to Dr. Kochanek's article, we wanted to address his comments regarding a numerical grading system. In discussing the characteristic features of "Mile High" comics including the characteristic gloss and color intensity of these books, Dr. Kochanek states, "Despite the recent interest in numerical grading systems, it will soon become apparent that most such grading systems will not account for these features. Compared to another otherwise numerical-grade equivalent (say Mint 95) copy, a million collectors in a row would choose the super-glossy 'Mile High' book in a head to head comparison. An optimal grading system should take this into account."

As you are aware, our company has developed a numerical grading system. While we agree with Dr. Kochanek's premise that a numerical grading system must be able to differentiate extremely high grade books with slight differences in appearance, there are a number of ways in which our system has taken these considerations into account, and we wanted to summarize our thoughts here:

1) Our system does downgrade for loss of gloss. An otherwise M95 book with a loss of cover gloss would no longer be a M95. This is why we believe that a numeric system is better than the conventional standard. It allows collectors to distinguish substledifferences. For example, assume that one book is M95 with the most subtle loss of gloss whil the Mile High is a M95 without loss of gloss. The first book my grade out to be a M94. therefore, the collector would be able to easily distinguish the two books. Under the conventional standard, the two books might both be classified simply as Mint.

2) Beyond the difference in numbering, we disclose all relevant information. Not only do we assign a final grade to the book, but we disclose the raw scores for each individual defect contributing to the final grade. For example, assume that you love glossy books. The Comic Grading Service of America Grading Certificate has a category for cover gloss. Thus, in the example above, not only would we reduce the overall grade to M94, but we would assign a raw score between 1 and 10 for the loss of cover gloss. This would be disclosed on our grading certificate.

In addition, to the extent that we are able to confirm a pedigree, this information is also disclosed. Thus, if a collector prefers only to buy pedigrees, this information will be provided as well.

3) Dr. Kochanek's implies that people will pay more for Mile Highs than for non-pedigree books. This may be true. however, as a grading service, we are merely discribing what we see. The marketplace can decide what value to place on the books. For example, if we had two identical books, one being a Mile high and one being a non-pedigree book, it seems that Dr. Kochanek believes that the Mile High would trade at a premium. However, as a grading werevice, we would have to grade the two the same. We would, of course, disclose that one is the Mile High. Collectors could then bid on the two books and would determine the difference in the price of the two books.

We thank you for allowing us to respond to Dr. Kochanek's comments and look forward to years of enjoyment from your magazine. In addition, we wanted to say what a pleasure it was meeting both you and Dr. Kochanek at the San Diego convention.

Todd M. Reznik, California

(CBM also wanted to make a correction regarding Todd and Robert's article printed in CBM #6. In the article, CBM refers to Robert Roter and Todd Reznik as "co-owners of the Pacific Grading Service." In fact, this is not true. Both the name of Their company and their positions are incorrect. They should have been listing as President and Executive Vice President, respectively, of the Comic Grading Service of America, a division of the Pacific Comic Exchange, Inc. Editor)

Dear Gary,

Regarding the articles on restoration in issue #6 I would like to describe a perspective that was not discussed.

We have been collectors/dealers for over 20 years. We have prided ourselves on being fair and honest to both buyers and sellers. To the point that in many cases it has cost us significant profit.

Our reasoning is simple. A basic rule of marketing states that one satisfied customer results in 100 more hearing about it. unfortunately the reverse is also true. In an environment with a limited customer base, take advantage of enough people, and you are out of business.

This is where the dilemma comes in:

Many of our clients deal with us due to our policy of selling a book graded the same as we purchased it. We rarely if ever have books restored for re-sale. The dozen exceptions I can recall over the past 10 years have been extreme situations such as pages on the verge of going over the limit or a book that was purchased at a premium price with the intent of having something obvious, repaired.

The above described policy stems from the belief that a collector should decide whether or not to "restore" a book based on the content of his/her collection. The dilemma is where to draw the line on purchasing already restored books. If we refuse to buy restored books, we are not supporting the market. If we do purchase them, we are suddenly in the business of selling restored books and risk the stigma of having had them restored, (professionally or unprofessionally) ourselves.

Why would a collector innocently restore books for his or her collection then sell them? The answer is that collecting in any field is an evolving state. Numerous collectors have changed their focus time and again. (ie) Silver Age to Golden Age, DC to Timely, Superhero to pre-superhero, Good-fine to Fine-mint, etc.)

As we all should realize, at today and tomorrows prices, building a significant collection without taking advantage of accrued appreciation in order to sell or trade is virtually impossible.

We can not emphasis enough, the number of collectors/investors which have called or written, attempting to sell restored books purchased in the past, along with the associated horror stories.

As a result of the 100 to 1 rule, think of the thousands of potential collectors that have been alienated from the hobby.

Our solution has been to support our customers. Whether purchased from us or not, we have acted on behalf of, or purchased and sold numerous books at little or no mark-up in order to keep the collector happy.

Why don't all dealers do the same? The reasons are obvious.

In conclusion, as long as collectors are misled with poor and/or inaccurate advise regarding restoration, the problem will persist.

If anyone has a better solution, it would be welcomé.

Joe and Nadia Mannarino, New Jersey

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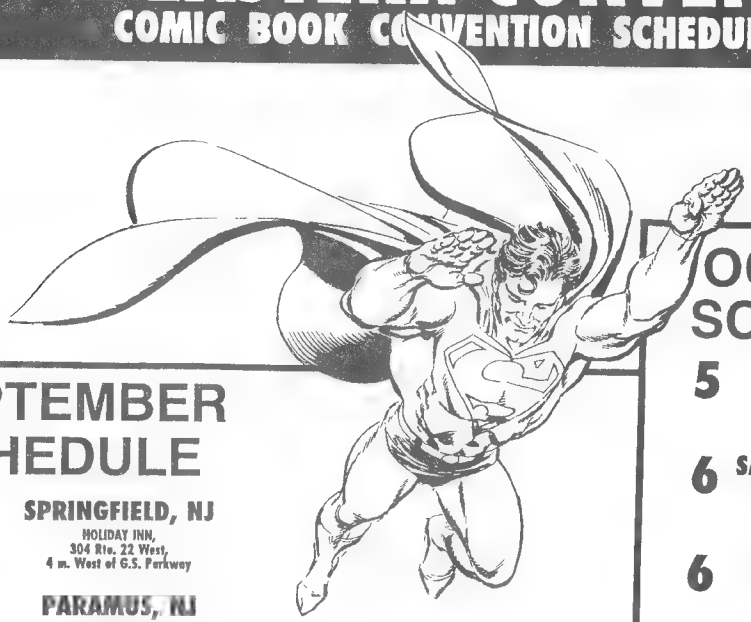

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8 — **SPRINGFIELD, NJ**
HOLIDAY INN,
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14 — **PARAMUS, NJ**
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601 From Rd.,
Exit 165 off G.S. Parkway

15 — **NEW YORK, NY**
HOTEL PENNSYLVANIA,
33rd & 7th Ave.

15 — **PITTSBURGH, PA**
SHERATON AT STATION SQUARE

15 — **MINNEAPOLIS, MN**
MARRIOTT BLOOMINGTON,
I-494 at Cedar Ave.

21 — **NEW BRUNSWICK, NJ**
HYATT REGENCY,
2 Albany Rd.

22 — **DENVER, CO**
HOLIDAY INN,
I-70 at Chambers Rd.

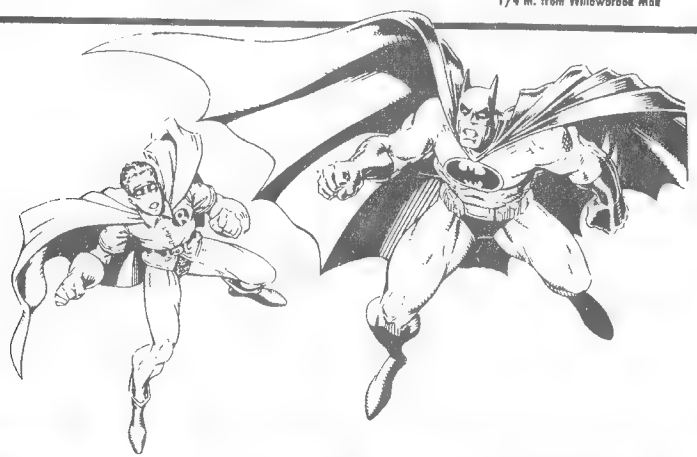
22 — **MT. LAUREL, NJ**
BUDGET MOTOR LODGE,
Rte. 73 & Fellowship Rd.,
at Exit 4 off NJ Turnpike

22 — **ST. LOUIS, MO**
HOLIDAY INN,
Lindbergh Exit off I-70

22 — **NORWALK, CT**
HOLIDAY INN,
789 Conn. Ave.,
Exit 13 off I-95

28 — **PHILADELPHIA, PA**
CITY LINE HOLIDAY INN,
City Ave. at Exit 33 off Schuylkill Exp.

29 — **WAYNE, NJ**
RAMADA INN,
Rte 46 West,
1/4 m. from Willowbrook Mall



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HOLIDAY INN GATEWAY,
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6 — **BOSTON, MA**
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200 Stuart St.

6 — **INDIANAPOLIS, IND.**
SHERATON N.E.,
I-465 & Pendleton Pike,
7701 E. 42nd St.

6 — **MAIMI, FL**
PARK PLAZA HOTEL,
Palmetto Exp. & N.W. 103rd St, Hialeah

12 — **PARAMUS, NJ**
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19 — **NEW BRUNSWICK, NJ**
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2 Albany St.

20 — **CHICAGO, IL**
HYATT REGENCY,
Woodfield Rd.,
Exit off Rte 53

20 — **SPRINGFIELD, NJ**
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27 — **WAYNE, NJ**
RAMADA INN,
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27 — **ATLANTA, GA**
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27 — **PHILADELPHIA, PA**
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